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UNIVERSITY OF ALBERTA

"THEATRICAL SPACE AND THE TEMPEST: AN EXAMINATION INTO THE RELATIONSHIP BETWEEN PERFORMANCE AND AUDIENCE IN SHAKESPEARE'S PLAY".

BY

MURRAY JAMES GOODWIN

(C)

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfilment of the requirements for the degree of Master of Arts.

DEPARTMENT OF DRAMA

Edmonton, Alberta
Fall, 1991

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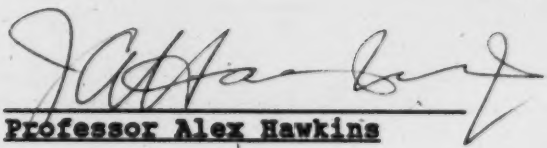

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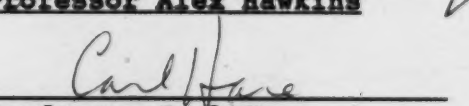

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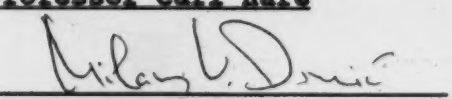

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ABSTRACT

"Theatrical Space and The Tempest:
An Examination into the Relationship Between Performance and Audience in Shakespeare's Play."

The thesis discusses William Shakespeare's The Tempest in terms of the playwright's use of theatrical space (the space which constructs and contains the fictive world of the drama) as a dramaturgical device to define an implicit relationship between the audience and the performance. This relationship, indigenous to the theatre event, is embedded within the text and refers to an implied rather than an actual or specific relationship within the Elizabethan theatrical context.

Importantly, Shakespeare, as he evidenced in The Tempest, was fundementally aware of the influence and involvement the audience seated before a performance has on and in the performance. Shakespeare constructs the theatrical space of The Tempest as an essential medium of his theatre, first to include the audience functionally within the performance, and then to acknowledge the presence of the audience as audience within the theatrical process. Theatrical space is the foundation upon which rests a dynamic relationship in which the audience may contribute directly to the creation of character, the development of theme, and the enhancement of the physicality of the play's fictive world. Not only does the audience become, in a sense, another participant in the Tempest, it also becomes a co-creator with Shakespeare as the performance takes place.

Thus the discussion gives a comprehensive account of Shakespeare's manipulation of theatrical space to include the collective creative strategies of the audience in the theatre event. According to Shakespeare, the audience, regardless of its location in time and space, is not entirely separate from the performance it receives. As Shakespeare, through his use of theatrical space, constructs a medium of active participation on behalf of the audience, he also embodies implicitly a theory of audience reception that depicts the necessity of the audience's creative strategies if the performance is to be completely successful.

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Introduction

> Theatre only exists at the precise moment when these two worlds--that of the actors and that of the audience meet: a society in miniature, a microcosm brought together within a space. The theatre's role is to give this microcosm a burning and a fleeting taste of another world in which our present world is integrated and transformed.
> (Peter Brook, "Shifting" 236)

Brook's "society in miniature" depicts an integral connection in the theatre between the performance and the audience. The fact that the aesthetic experience known as theatre can (as Brook suggests) exist only when a bond is created between a performance and an assembly of individuals collectively referred to as audience legitimizes an investigation into the dynamics of this relationship. The relationship is conceived by the playwright and is embedded in the text. In this discussion we will explore the relationship between performance and the audience that exists in William Shakespeare's The Tempest.

As a body of communicative potential signifying a theatrical event, The Tempest forms, as a consequence of the direct and conscious relationship that Shakespeare develops between performance and spectator, the basis for a complex and rewarding theatrical experience, and provides an excellent example of Brook's notion of the "microcosm". The success of this experience depends not only on performance strategies either within or beyond the text, but also on the ability of an audience to interpret and then to play the role assigned to them by Shakespeare within the society in miniature.

Clearly, the poetic value of The Tempest cannot be undermined in any way; the play contains some of the most owerful language in Shakespeare. One thinks, for example, of Prospero's speech in 5.1 where he renounces his "Art":

> Ye elves of hills, brooks, standing lakes and groves;
> And ye that on the sands with printless foot

> Do chase the ebbing Neptune, and do fly him
> When he comes back; you demi-puppets that
> By moonshine do the green sour ringlets make;
> Whereof the ewe not bites... (33-38)

Likewise Ariel, the delicate sprite of the air, is capable of lofty language equal to any god. Even Caliban, "littered" upon the island by the "blue-eyed hag" Sycorax, speaks in perfect metrical form. The world of the play is one in which language is as magical and as beautiful as the "azur'd vault" over which Prospero has complete command.

However, as stunning as the poetry is in The Tempest, the play's true virtuosity can be measured only when we discuss Shakespeare as a playwright. Robert Egan, in his book Drama within Drama: Shakespeare's Sense of his Art, mentions that there is in this play a remarkable sense of finality and culmination of craft. Of The Tempest, he states that:

> Themes and their variations that have appeared throughout the Shakespeare canon seem to draw together here. The characters include a hero more sinned against than sinning, a pair of young lovers, a guilt-ridden king, a faithful old councillor, a Machiavellian usurper, a swaggering braggart, and a fool-- all central character types of the tragedies, histories, and comedies, recapitulated and condensed in this most compact and precisely constructed of Shakespeare's plays. (92)

Whether or not The Tempest represents the "most compact and precisely constructed" of Shakespeare's plays has certainly been open for debate. However, the theatrical structure of the play is economical for what it achieves. The cross-currents of illusion, magic, supernatural forces, political intrigue, spectacle, music and revenge all entwine themselves in a matrix of phenomenal complexity. Shakespeare also draws us, the audience, directly into the matrix and, as we shall see, allows us an active participation in the theatrical event. The active participation of the audience in the structure of performance facilitates the integration and transformation of our "present world" to which Brook refers.

Brook asserts that the actors as agents of performance, and the audience as observers, together form

a microcosm that is "brought together within a space". In the following chapters, we shall examine the role of theatrical space-- that is, the space which constructs the fictive world of the drama-- as the essential medium in which Shakespeare creates and develops the relationship between audience and performance in The Tempest. The nature of this space and the role it plays in the theatrical event may seem simple at first glance. However, theatrical space is elemental to the theatre and constitutes the most fundamental dramaturgical mechanism at work in The Tempest.

Therefore, before turning to an analysis of the play, it is first necessary to outline briefly the many important aesthetic implications of theatrical space and the role it plays in the dramatic process generally. In a comprehensive article on the subject, entitled "Theatre Space, Theatrical Space and the Theatrical Space Without", Hanna Scolnicov states that an examination of a playwright's use of space offers us important critical insights into the making of the theatrical experience for audiences throughout the ages. "Theatre space" comprises that space in which the performance takes place, or the actual physical space of the theatre: its architectural space. "Theatrical space" again refers to the fictional or virtual space of the dramatic world of the play, Prospero's island, for example. The "theatrical space without" is the offstage space of the fictional world. In The Tempest, the "theatrical space without" would be such locations as Milan, Tunis, the sea beyond the island, and those points of the island beyond the actual perceived onstage space (Scolnicov, 15).

Principal among Scolnicov's conclusions is that the "magic" of theatre is achieved only through the freedom that a performance gains from the everyday world of the audience as it creates the boundaries of its own theatrical space (12). This is not to say that during a performance, the audience is excluded or left behind. Rather, the boundaries of theatrical space open up to draw the audience into the performance and into the theatrical world. This drawing of the audience into the fictive world results in the subjective positioning of the spectator within the performance of the play as a participant. The act of participation is, of course, not literal. Rather, the participation is an imaginative one, as the collective, creative sensibilities of the audience are engaged through the playwright's manipulation of theatrical space.

Hence, in principle, it is through the process of sharing theatrical space on an imaginative level that the world of the audience is integrated into the performance and then transformed in some way by the performance. As the theatrical space of performance draws the audience into its boundaries, both performers and spectators achieve a mutual freedom from the everyday world. Thus, the magic of theatre consists of its ability to spatially integrate the two worlds that meet every night as the curtain rises: namely, the everyday world of the spectators, and the fictive world of the performance.

The everyday space of the audience also includes the "theatre space", which consists of the architectural frame of the theatre structure in which the performance takes place (Scolnicov 11). This space spills out into the streets or pathways which lead the spectator back to their own lives: their jobs, homes and families. For the characters involved in the theatrical space, the areas beyond the stage are not, as a rule, theatre lobbies and dressing rooms, nor are they the same streets the audience occupies. Rather they are the various points of a deserted island, for example, beyond which is the sea, Tunis, Milan and Naples. In The Tempest, this is the space which captures the collective imagination of the audience. And although the audience does retain a sense of itself within the actual physical world of the theatre-- the "theatre space"-- it is imaginatively drawn into the fictive world of the play-- the "theatrical space".

Another important element of theatrical space, according to Scolnicov, is that it is constantly determined by the text (15). Theatrical space is articulated internally through dialogue or stage directions or both. This implies, then, that theatrical space is an in-built structuring device of any play. The balance between theatrical space and theatrical space without, the way characters react to and describe the space they inhabit, together with the audience's own perception of the spatial reality of the performance, are the result of conscious dramaturgical manipulations by the playwright. Hence, the purpose of analyzing theatrical space from the point of view of audience/performance relationships is to understand how spatial design is conceived to have an effect on the audience and how it involves them subjectively and actively in the drama.

This discussion will focus on four essential issues of theatrical space as related to the

audience/performance relationship embedded in The Tempest. The first chapter explores the internal spatial construction of theatrical space in terms of how Shakespeare initially creates a medium for active, imaginative participation by the audience. We shall examine how Shakespeare first establishes the stage as an island and implicitly directs the audience to assume a position of authority and of control over the theatrical space relative to other characters. We shall see that Shakespeare, through a shift in the kind of space he uses between Act One, Scene One (1.1) and Act One, Scene Two (1.2), and the corresponding change in the imaginative perspective of the audience relative to the stage, effectively provides an opportunity for the audience to obtain crucial information about the characters and the situations involved. In this play, information and the knowledge it brings translates directly into power over other characters: power that brings with it the ability to cope with mysterious circumstances as they arise on the island.

In Chapter Two, we shall focus on the relationship among theatrical space, character and the audience in The Tempest. We shall concern ourselves with how the perceptions of both character and audience of the theatrical space create the basis for the relationships that occur between characters internally, and between characters and the audience. Principally, we shall focus on the struggle for control and knowledge of theatrical space, as each perception-- the collective, subjective perception of the audience, and the equally subjective perception of individual characters-- collide with one another. From the various individual perceptions of theatrical space that exist either relative to or in opposition to one another, the audience gains important information about of the characters involved. This, in turn, supplements the information that we gain from the character's actions and from what they say, and from what others say about them.

In Chapter Three, we shall discuss how Shakespeare uses theatrical space to cognitively engage the audience in an exploration of the central theme of colonialism in The Tempest. To this degree, the articulation of theatrical space can be a formal expression of the playwright's philosophical stance, and therefore is thematically and structurally significant to the play (Scolnicov "Theatre Space" 15).

Again the issue is control. We shall explore the spatial implications of the dichotomy that exists in The Tempest between characters who are foreigners and those who are native inhabitants, as they assert in spatial isolation to one another their respective bids for control over the island. Through the use of theatrical space, Shakespeare depicts the extremes of use and abuse of power and control. The stance that Shakespeare himself takes on the issue is not readily apparent. As we shall see, however, Shakespeare is content and secure to allow his audience, as a collective functioning participant in the drama, to assert implicitly its own bid for control, and to assess its own moral sensibility relative to the characters in the drama, as each depicts a specific approach to colonialism in the play.

And, finally, in Chapter Four, we shall examine how Shakespeare uses theatrical space and theatrical metaphor to educate his audience about the theatrical process of the play and about its own involvement as audience members in the play. The self-referential quality of The Tempest-- its conscious awareness of itself as theatre-- is manifested through the manipulation of theatrical space. We shall examine how Prospero converts the island into a stage, and how he effects various transformations in the moral character of his own audiences within the play. We, the audience in Shakespeare's theatre, the audience which has assembled to view the performance of Shakespeare's The Tempest (the audience proper), is actually given an objective perspective on the audience/stage relationships that Prospero creates within the fictional world of the play. These internal audience/performance relationships become lessons for the audience proper. They give Shakespeare's audience (the audience proper) the basis for comparing its own relationship to Shakespeare's stage relative to the kind of relationship that Prospero creates between his own audience and his own stage within Shakespeare's drama.

Shakespeare is at pains with this rather complex though skilfully handled procedure to make an implicit statement about the role the audience must play in The Tempest, as well as the role the audience must play in the theatre as an event generally. This statement implies the kind and the degree of control the playwright should exert over his audience. By comparing the control Prospero exerts over his internal audience, we the audience proper gain insight as

to how important it is that the playwright appreciate the collective autonomy of the audience in the theatrical process. Shakespeare understood the role of the audience in the composition of the microcosm of theatre, as he evidenced in The Tempest. He even educated Peter Brook (a director who has come back to The Tempest four times in his professional career) as to its very nature.

Before we turn to The Tempest, we should perhaps bear in mind that the microcosm implied in the text does not necessarily refer to an actual microcosm existing at an actual point in time and space. Rather, the microcosm that Shakespeare has embedded in the play is really the blueprint for such an actuality. Although Shakespeare was writing for a specific time and place, the microcosm that is implied by the text transcends actual performances and specific locales. The microcosm is a prototype created by Shakespeare to guide the performance and to draw in the spectator regardless of specific time and place.

CHAPTER ONE

This first chapter is concerned with the internal spatial dynamic of The Tempest. We shall attempt to explore how and to what degree the audience is featured in this dynamic. It is through an account of Shakespeare's conscious interaction between the offstage and onstage space, together with an understanding of how Shakespeare manipulates onstage space internally as a direct method of communication with the audience, that a meaningful relationship is created between a performance and its audience.

Before we begin a discussion of The Tempest, it is important that we understand just where and how this relationship occurs between the performance and the audience, specifically in Shakespeare's theatre. J.L. Styan suggests that throughout his career, Shakespeare exemplified some theory of performance and of audience response with his use of the empty stage of the Elizabethan theatre ("Shakespeare Experience" 194). The Elizabethan thrust stage, with its physical presence in the actual auditorium, becomes a tangible medium. This medium consists of actual theatre space, that is its architecture, as well as the theatrical space or the virtual world of the play. This thrust stage, although bare of any elaborate scenic devices, demanded full attention and was "...rich with imminent possibilities for direct communication. The space was neutral until it was engaged, and its very neutrality was a challenge" (J.L. Styan "Shakespeare Experience" 195). The nature of this challenge, specific to each playscript, both creates and conditions the relationship between performance and spectator. In The Tempest, Shakespeare rose to this challenge to create on a bare stage Prospero's world of strange devices and magic, a world where for the characters involved, illusion is more important then reality. In performance, it is also up to the audience in using its imagination to assist Shakespeare in furnishing this stage with colour, texture, and shape-- "Such stuff as dreams are made on" (4.1 157).

Hence, it is important, in considering the nature of this relationship in The Tempest between performance and spectator, that we bear in mind the original space for which Shakespeare was writing. It was a neutral space with a neutral backdrop. There was a bare platform thrust into the auditorium, an expression of Peter Brook's celebrated "empty space". It was a space filled with imagination, and consequently, a space of the mind

as much as an architectural space. The challenge of both producing and receiving The Tempest lies not in its profuse performance elements, its "quaint device", its thunder and lightening or its awesome magic and illusion; rather, it lies in establishing the complex and involved collaboration between playwright, actor, and spectator that takes place within the simple and originally neutral confines of the stage. The medium of that collaboration is not language or poetry, it is space, Shakespeare's tool for theatrical creation and our tool for critical insight.

In discussing Shakespeare's use of theatrical space in The Tempest, the first thing to consider is the type of stage he uses throughout. Within the virtual world of the play that is its theatrical space, the world that Prospero and company inhabit, Shakespeare creates and explores on a strategic level the spatial construction of the island/stage parallel. The first thing to note about any island, in divining a relationship to the stage, is that it is isolated geographically. Hence the overall spatial construct is one of isolated space. What is the exact location of the island in The Tempest? It is located somewhere in the Mediterranean sea between Milan and Tunis, though both of these places do seem farther away than they should be. There pervades the entire play a sense of insurmountable geographical isolation. Add to this the fact that it has taken twelve years for Prospero's "most auspicious star" to bring any bark, wandering or otherwise, to this desolate island. It so happens that the first ship to arrive after Prospero's long sojourn contains the principal faction of his enemies who where on their way back to Italy from Tunis where they were attending a wedding. The jaunt was short enough to go to a wedding celebration, and yet the fleet was blown off course far enough to become hopelessly lost and seemingly miles away from their intended destination.

This contributes to the rather odd quality of space in this play. Not only does the island seem impossibly far removed from civilisation, but within the island itself groups of characters are able to wander around without ever bumping into one another. The groups that Ariel disperses about the island remain completely separate from each other. Yet Ariel can go and fetch people in an instant. Hence, as the play progresses we realize that Prospero, through his magic, is able to manipulate space. Consequently, space is quite elastic in the play. The way in which it is manipulated by both Prospero and Shakespeare contributes to an intrinsic

sense of illusion which promotes the isolation that we feel, and which is disorienting for the characters as well.

However, the one thing on which we can rely is that Shakespeare conceives of his stage as an island that is geographically isolated. It exists somewhere on the edge of civilization and, like all islands, is surrounded on all sides by water. For the most part, this condition exists throughout the play. The key condition that results from this conception of space is the sense of isolation in the characters, principally the foreigners (those who arrive on the ship), and the audience. From the point of view of the audience, our relationship with the stage becomes our relationship with the island and the people in it. As the theatrical space opens up to engulf the spectator, the stage becomes the island.

Hence, the overall spatial design of The Tempest, its construct of the stage/island parallel, directly influences the spectator's relationship to the stage and to the actors on the stage. As the representative or symbolic significance of the stage space as an island spills over its natural confines to engulf the audience, we become removed from our everyday space. We become encapsulated within the virtual world of the play, and become marooned on a desert island. We experience what many of the characters experience; a palpable sense of isolation. As such, we are no longer spectators. We are now involved in the play, and we have our own role within this dramatic world, just as the courtiers do. Because we become involved mentally in the dramatic world, we cannot abstain from actively participating in that world. As time goes on, we realize that Shakespeare has designs on us just as he does on all the other characters in the play. He is at pains both to incorporate us into the illusion he is spinning, and at the same time to give us a unique perspective on the illusion. Prospero (and Shakespeare behind him) is the grand manipulator of roles within this play. Like Prospero, Shakespeare has been waiting upon the same "auspicious star" regarding the fate and the role of the audience as Prospero has with Antonio and Alonso.

For example, as our mind is engaged by our relationship with the theatrical space of The Tempest, we begin to wonder how we, like Alonso, Ferdinand and the rest of the foreigners to this place are going to get home. The isolation inspired by the spatial conception actually becomes a means by which we begin immediately to empathize with certain characters. Like the courtiers, we are foreigners to this island. The struggle that they

experience as a result of their sudden spatial isolation parallels our struggle, although, as we shall see in later chapters, we become progressively liberated from this feeling as we acquire knowledge about the precise nature of Prospero's design, a knowledge that is ultimately denied the courtiers until Act 5.

A strong indication of the empathy that we feel towards the foreigners as a consequence of our mutual geographical isolation can be found in the difference in the way we feel towards Ariel and Caliban, the two principal natives of the island. These characters are not alienated by the isolation experienced by the other characters, and by us audience. Both Caliban and Ariel are completely comfortable with the space they inhabit. Ariel is literally able to "drink the air" before him as he moves about the island with a facility that remains enviable throughout the play. Alternatively, the courtiers can merely meander about the island in a continual state of confusion. Theirs is the drudgery of restricted knowledge of space. They are condemned to wander about with little sense of direction. The only exception among the courtiers is Ferdinand, who is given direct access to Prospero, the source of information in this play and who maintains a ruthless control over access to knowledge.

Caliban, however, does possess knowledge of "...all the qualities of the isle,/The fresh springs, brine pits, barren place and fertile (1.2 ll 339-40), which gives him an advantage over both the audience and the courtiers. In fact Caliban is prepared to use his knowledge as a commodity in order to procure more drink from Stephano and to induce him to commit murder against Prospero. Both Ariel and Caliban are native to the island. They are not in the same state of disorientation that we are. It is this similar state of disorientation that the courtiers experience that allows us to empathize with them at, least initially.

Although the strategic spatial construct depicts the image of isolation in the play, internally Shakespeare's use of space is anything but static. Within the strategic design, there is movement. This movement is necessarily restricted within the narrow confines of the island/stage construct that Shakespeare establishes. However, this limitation is not only an exercise in structural economy, it is also a metaphor for some of the play's central ideas and issues and is essential to develop key relationships between characters and between characters and the audience.

One of the most poignant examples of tactical

movement within the strategic theatrical space of The Tempest occurs in the shift between 1.1 and 1.2 as the dramatic site transfers from Alonso's ship to Prospero's island. At first glance, the deck of the ship has many spatial parallels to the island. Like an island, a ship is surrounded on all four sides by water and is isolated in space. This echoes the notion of isolation noted above.

As we experience 1.1 in performance, we realize that this sense of isolation is critical to the theatrical success of the scene. The scene opens with the storm well under way. All characters on board fear for their lives. It is, according to both the Master and the Boatswain, a do-or-die situation. Indeed, a mere fifty lines into the play, all is quite lost. These people do not seem to be aware of the fact (and neither is the audience at this point) that all the bluster and din of their imminent demise occurs within the view and earshot of Miranda as she stands somewhere on the island. As she later states:

> O, I have suffered
> With those that I saw suffer! A brave vessel,
> (Who, no doubt, had some noble creature in
> her,)
> Dash'd all to pieces. O, the cry did knock
> Against my heart! (1.2 5-9).

We know little of Prospero's power at this point nor what his intentions are in creating the shipwreck, hence Miranda's proximity to the nautical mishap is interesting. Not only is she close enough to see the ship wrecked and to hear the desperate cries of the "fraughting souls" within her, she also seems able to develop an intuition about who may be aboard.

However, as 1.1 occurs, both the audience and the characters have no idea just how close the island apparently is. The resulting feeling of isolation is very important to the theatrical success of the scene in performance. If the audience is aware of the close proximity of the ship to the island, then the situation would be totally comical. The desperation of the characters on the ship would be less credible if the audience had this knowledge. However, we do not know of the close spatial proximity of the ship to the island and this conditions in a very tangible sense our experience of the event. We can witness the struggle of the scene, and believe it is truly credible in the same way as Miranda does.

Our experience of this scene in performance not only consists of witnessing the desperation of the characters on board, it also represents Shakespeare's introduction to the idea of isolation as it is expressed throughout the play. Here Shakespeare is preparing his audience to be open to a certain kind of experience. His method for doing so is his use of space. As Jean Howard suggests, Shakespeare is always educating his audience in the process of his own theatrical creation ("Orchestration" 105). We experience in miniature the kind of spatial isolation that is established in 1.2 and maintained throughout the play.

However, viewed from a slightly different perspective, the nature of the isolation that we as spectators experience in 1.1 is substantially different from 1.2. It is this difference in our experience of isolation that makes the shift in location and the movement between spaces so apparent. Our relationship to the stage in 1.1 is removed compared to 1.2. Alonso's ship is an autonomous space within the play's structure. As such, this independent space represents a dramatic world of its own. The ship, as a virtual dramatic site separate from the rest of the play's internal structure, displays characteristics of what Stanley Vincent Longman refers to as a "fixed stage". Longman characterizes the fixed stage in terms of its ability to translate the physical boundaries of the stage into virtual terms, and to "extract dramatic value from those boundaries" ("Fixed, Floating, Fluid" 154). By "virtual", Longman means that the limits of the stage are the actual limits of the immediate space within the dramatic world. The boundaries of the stage do imply an extension beyond themselves. There is a world beyond the edges of the stage that is a part of the theatrical space of the characters. However, there is dramatic value in the separation that occurs between the physical limits of the stage, which stand for the physical limits of the immediate fictional world, and the space outside of these limits-- or the offstage space. There is thus a marked difference between Longman's "fixed stage" and his idea of a "floating stage", both of which are presented in <u>The Tempest</u>.

A floating stage respects the confines it establishes in virtual terms and maintains them, but they correspond to the boundaries of a generalized locale consisting of a relatively neutral stage space made to represent a "limited number of specific places within the general locale" (Longman 159). It should be noted, however, that Longman does not believe that a play can

actually shift the kind of stage it uses. If the play establishes itself as a fixed stage it will not shift to a floating. In The Tempest, however, Alonso's ship is not part of the general locale of Prospero's island. Prospero does exert control over the ship, but it is not spatially an extension of the island itself. The relationship of the audience to each individual type of stage space is substantially different.

In the fixed stage space of the ship, its gunwales are its virtual limits, regardless of whether or not they are physically depicted in performance, which correspond to the limits of the stage. Beyond these limits, the sea is implied to exist, and indeed threatens the lives of the characters within the confines of the gunwales. The principal value of theatrical space is that it always extends to include the audience. In this particular case the implied existence of the sea also includes the audience. Unlike the theatrical space of Prospero's island, we do not explore within the ship's gunwales the various other spaces of the ship. As the characters of 1.1 enter and exit the onstage acting area, they come from and go to an area of which we are not part; namely another part of the ship where the various noises within are heard and where they go to be with the King in his moment of prayer before the ship sinks. Shakespeare takes great pains in this scene to establish the offstage space of the characters as separate from ours. In virtual terms, the space that we occupy is the sea. The ship is contained, beyond which there is sea (or audience) and we witness what takes place in the contained space, though we remain separate from it. Consequently, we do not experience the character's desperation, but rather we watch it from a distance. We can empathize with their situation, but we do not become involved in it. This sense of separation is also part of the dramatic value of which Longman speaks. Our distance from these characters provokes in us a certain cognitive value which is necessary for our reception of the inherent comic value. If we empathize too strongly with these characters, we are bound not to grasp some of the farcical elements such as the disorder and mayhem of the situation, the profusion of entrances and exists, or Gonzalo's irrational hope the Boatswain is marked for hanging and therefore must save them all from drowning.

At any rate, our degree of empathy with the characters in this scene, which is conditioned by our spatial relationship to them, affords us enough distance that we do not become as distraught as Miranda apparently has by the following scene. In 1.2, Prospero spends

considerable time calming Miranda and focusing her attention on what amounts to exposition of the play's antecedent action, the story of his overthrow at the hands of Antonio and Alonso, and of the voyage to the island. Prospero's tale focuses the audience's attention on two relatively motionless bodies on the stage for a significant period of time (185 lines). Prospero has instructed Miranda to sit for his entire narration, and he gestures to move only once while he instructs Miranda to remain stationery: "Now I arise", says Prospero, "Sit still and hear the last of our sea sorrow" (1.2 169-170). The rather static quality of this scene is a feature of the difference between its internal spatial design and that of 1.1. The quiet, prolonged intimacy of this entire scene, including the conversations between Prospero and Ariel and, later, among Prosepero, Caliban and Miranda, can only be achieved through a shift in the audience's imaginative spatial proximity to the characters onstage. In more conventional terms, this shift can be discussed as a shift from a public scene to a private scene. The noise of a public scene as it precedes a private scene does enhance the latter's sense of intimacy. Shakespeare takes this one step further in these first two scenes by adjusting his theatrical space as well. For example, Prospero's island represents a general locale that approximates Longman's concept of the floating stage. In effect, the virtual boundaries of the stage open up in 1.2 to include the spectator directly within its confines. Rather than remaining outside the confines of the stage in a state of implied existence, the audience is now free to explore many of the specific locales within the generalized space that represents the island in its entirety. We were not allowed to do that on Alonso's ship.

The key mechanism that Shakespeare uses in effecting the shift in theatrical space between 1.1 and 1.2 is that he immediately aligns us with Miranda's point of view in the first ten lines of 1.2. In Miranda's speech about the direful spectacle of the wreck, she refers to an offstage space that is separate from the island: namely, Alonso's ship. We are now witnessing two figures on the island, and, mentally, we are now on the island with them, rather than out at sea, removed from the confines of the fixed stage. In the scenes that follow we see that this is confirmed. The implied theatrical space beyond the immediate vicinity of Prospero and Miranda is more island space, not sea-space or ship-space. This results in a sense of shared theatrical space for the audience. We are sharing the space, whereas in 1.1 we were removed

from it.

There is thus a parallel between the intimate nature of the scene's content and our comparatively intimate proximity to the characters involved. Rather than being separate from the characters, as in the previous scene witnessing the prospect of their deaths, we are now with the characters on the island. We follow them around, intermittently, and chart their course as they wander about. As the play progresses, the audience becomes, in a sense, another character roaming about, as is Ferdinand, the courtiers and Stephano and Trinculo who are all "..In troops despers'd 'bout the isle" (220). We, the audience, embark on a process of discovery as, by degrees, we encounter the people and the spirits of this most strange world.

In the beginning, we are as bewildered, vexed, and alienated as Ferdinand. We discover, along with all the foreigners, the topography of this space. Each step brings us more and more information as we are progressively given free rein to wander about, until in the end we know more about the confines of the this generalized locale than the foreigners do. As we gain knowledge we also gain power. Prospero states in the Epilogue, which is the only direct address to the audience in this play:

> I must be here confined by you,
> Or sent to Naples. Let me not,
> Since I have my dukedom got,
> And pardon'd the deceiver, dwell
> In this bare island by your spell;
> But release me from my bands
> With the help of your kind hands (Epi. 4-10)

As we shall see in subsequent chapters, it is the audience's immediate and direct involvement in the spatial design of The Tempest that gives it the gradual acquisition of power to effect Prospero's release from the confines of the stage.

The audience, acting as a collective consciousness, actually does function as a character in this play. This results from a direct manipulative strategy on Shakespeare's part. The shift in location between the first two scenes of The Tempest depicts quite lucidly how theatrical space can function as a narrative device controlled by a playwright. If, for example, we draw a comparison between what we know as point of view in prose

fiction (that is the reader's perspective on the action developed and controlled by the author), and the audience's spatial proximity to the characters onstage in the theatre, we can argue that Shakespeare's shift from a fixed to a floating stage in The Tempest amounts to a shift from a limited-omniscient to an omniscient point of view. This kind of shift in prose fiction always empowers the reader with knowledge about its fictive world and brings the reader closer to a narrative figure, be it the author, or a character inside the narrative, or both.

The Tempest, however, has no such narrative figure. There is only a dramatic world created, though ultimately unmediated, by the author. The only thing that collectivizes the diverse consciousness of the audience into one "reader" of the theatrical performance is the playwright's manipulation of theatrical space. The ensemble interaction of the audience with actors or with characters is achieved through a variation in the spatial proximity between the two. From the perspective of the playwright, the only medium of a character's existence is his or her own consciousness of theatrical space. From the audience's perspective, character and space come together in the region of its collective mind and this completes the process of creation in the play as it is presented upon a bare stage such as it was in Elizabethan times.

In the Epilogue, Prospero asks the audience to free him from the "bare island". The audience is as much aware of the bare stage as it is of the bare island. What these two have in common is that they both consist of space that Shakespeare fills with language and the audience fills with imagination.

In sum, there is much dramatic mileage to be gained for both Shakespeare and the audience as he shifts his space in the opening scenes of The Tempest. Shakespeare successfully and economically creates and controls a unified perspective in his audience in order to establish their own experience in the play and to develop a relationship with its characters. We have seen just how important the spatial relationship between performance and audience is in terms of establishing and defining the nature of that experience and of that relationship.

We should bear in mind, however, that the experience and relationship does not necessarily refer to an actual or historical experience inspired by an actual or historical production. Rather, this is a potential experience, an ideal experience embedded in the text that achieves its actuality and its history in the best of all

possible worlds of theatrical production. In creating The Tempest, Shakespeare was conscious of his use of space, of theatrical space as a medium of informing and involving his intended audience of the play and in the play. The shift in the kind of stage that Shakespeare uses between 1.1 and 1.2 in The Tempest depicts an overt tactical manoeuvre on his part to engage the imaginative faculties of his audience to become actively involved in his drama and to bind them to a singular, malleable perception of the space of which his drama is comprised. The degree to which he succeeds is subject to the audience at the specific place and time of performance.

CHAPTER TWO

In a discussion on the interdependence of theatrical space and character, Charles Lyons suggests that

> A playwright's essential resource is the image of a human character who exists in dimension and duration. No theatrical representation of human experience can be performed that does not exhibit a human figure in space and reveal itself in time. Whatever scenic conventions operate, the spectator will perceive the actor in some visual field and the play will unfold during the time required for performance. ("Character" 22)

It is true that not all characters in The Tempest are exactly human. We are not sure, for example, what species Caliban represents, only that he is often taken for a monster and has a "fish-like" smell. Likewise, Ariel and his fellow ministers of the air exist in a dimension to which only Prospero, through the aid of his art, has access. It is a dimension that is by its nature unpeopled by humans. Nonetheless, the experiences portrayed on the stage in The Tempest are all definitely human experiences. It is rare that we find anywhere else in nature, save in the human domain, the master/slave conflict that exists between Caliban and Prospero, and between Prospero and Ariel. As Lyons implies above, there is a human basis to any theatrical experience in that it invariably involves the spectator's perception of actors (or agents of human action) in a visual field.

This chapter will focus on the relationship that exists in The Tempest between spectator and character, and will discuss the role of theatrical space as a medium for that relationship. The triad of character, space, and spectator is complex in this play, as it is in many of the plays of Shakespeare. The audience receives a performance of a play only through the physical representation accomplished by human beings in an actual space. There is a co-dependent relationship among audience, actor and space. The inherent complexity of The Tempest is revealed when we consider that, with regard to their own description of the space they inhabit, the character's language in each case manifests a decidedly subjective perception of that space. Moreover, the audience must sift through this subjective description of space in relation to its own perception which, as a functioning and relatively autonomous

consciousness within the same space, is as subjective as that of the characters. In J.L. Styan's words, the empty space of Shakespeare's stage is a battleground where Shakespeare can pit the character's perceptions against the perceptions of the audience ("Experience" 196). The single perception of the character in relation to the individual perceptions of all other characters, and the collective perception of the audience, each has its own degree of subjectivity. As these perceptions collide within the actual space of the dramatic world, a struggle ensues, a kind of vying for control over that space as each consciousness attempts to exert its own perceptions. In Shakespeare's The Tempest, the stage becomes a fictional scene with all its brambles and brine pits described principally through the perceptions of the characters. This fictional scene is completed by the imagination of the audience. However, the audience must also rely on the perceptions of the characters, at least initially, if Shakespeare's stage is to become the rich imaginative world of Prospero's island.

Hence, the relationship between the audience and character in The Tempest is provocative. In the inherent struggle over each perception of space, the central theme of power and control is emphasized. It is evident throughout the play that one of the central issues is the conflict between who has power over the island and who should have power over the island. Chapter three will explore the idea of colonialism and theatrical space as explored within the internal spatial framework of the play. However, the relationship between spectator and character is a part of this dynamic and is our concern here. Specifically, we are interested in how the dual perceptions of audience and character transform the actual physical dimensions of the stage into an island (or some region within the island), and how Shakespeare derives dramatic mileage from these alternate perceptions.

To begin with, in The Tempest, Shakespeare establishes quite specific relationships between the characters and their theatrical space. First, there are those characters who demonstrate a complete alienation from the space they occupy and who remain ineffectual as a presence on the island as a result. With the exception of Ferdinand, the courtiers are all in this unenviable position.

Second, there are those individuals who undergo a transition from a lack of knowledge and power to a gradual, progressive attainment of knowledge and power over the space they occupy. Ferdinand and the audience

represent this group, for both receive from Prospero an immediate and thorough education about the island, an education from which the courtiers are excluded until the end of the play.

Third, there are those characters who possess an intimate knowledge of the island but who have no power or control over it. Clearly, Caliban fits into this category. He was born on the island, he knows instinctively how to survive its natural environment, and yet he is enslaved in his own kingdom. As well, Ariel, by whom the space of the island is traversed "Before you can say, 'come', and 'go'" (4.1 44), and who is actually more omnipresent than Prospero both on the stage and throughout the island, and who knows more than Prospero about what is going on in the various sectors of the island, is continually subject to Prospero's whim. Ariel, like Caliban, remains a slave until he achieves his freedom in Act 5.

Finally, there are Prospero and Miranda, who have developed a thorough knowledge of the island, and who exert and maintain exclusive control over it until the epilogue. Miranda is implicated in the quest for power as she is protected and watched by Prospero. She was instrumental in the deposing of Caliban from his inheritance from Sycorax, and she is honour-bound to obey Prospero's wishes. Miranda's control is due to the fact that she is Prospero's daughter. Prospero is the lord and master of the island. He has exploited its native inhabitants to gain ultimate knowledge of and control over the space that he inadvertently came to inhabit.

The entire range of familiarity of characters with their space represents a hierarchy of knowledge and power that establishes credibility for the audience as it first encounters these people, and as it begins the process of attaining its own knowledge, power, and confidence. This process of attainment reflects Shakespeare's aim to empower his audience in The Tempest. The order of scenes is very important in this regard as it reflects a specific order of events designed to exclude certain characters from important information and to include the audience in Prospero's intentions very early in the play. This rhythm of information contributes directly to the acquisition of knowledge and power by the audience.

Act 1.1 is, of course, our introduction to the courtiers and the crew of Alonso's ship. The characters are depicted as having an intimate knowledge of their space and yet they have absolutely no power over it. The purpose of this scene is to portray the principal characters of the courtiers in the process of losing

control. Not only have they lost control over their space as the ship is about to sink, but they have lost control over their subordinates. Antonio's former state of power is now subject to the obstreperous Boatswain. The Boatswain is now barking such orders as "work you, then" and " out of my way I say". The idea of loss is extended as Antonio proclaims his sense of impotence at being cheated of his life by drunkards. The idea is then finalized as the Mariners enter to announce that "All [is] lost, to prayers to prayers! All lost!" (1.1 51). At this point the audience is as disoriented as the characters are. However, the audience is not as desperate, for although it has witnessed the struggle, the audience has not been a part of it.

As the scene shifts to 1.2, the audience finds itself on Prospero's island where, unlike the characters of 1.1, it obtains a great deal of information about the nature of this space, who inhabits it and what they have done and will be doing there. The audience is immediately introduced to Prospero, the most powerful character on the island, and, through Shakespeare's process of exposition, we, the audience, essentially learn all we need to know to begin our journey from ignorance to knowledge, and from powerlessness to control. For the first 187 lines of this scene, we are given, as a consequence of our spatial positioning, exclusive access to the conversation between Prospero and Miranda that outlines the play's antecedent action. The audience also learns that Prospero has used some form of magic art to bring about the wreck that we just witnessed, and that no harm was done. We the audience learn that Prospero was formerly aligned in some way or another with the principal characters of that scene, and now, as a result of the plot that deposed him as Duke of Milan, Prospero now plans to take his revenge upon the courtiers. We now can expect to see these characters again, and we begin to anticipate the encounter.

We also learn that Prospero is a man of some considerable authority not only as the former Duke of Milan but here on the island as well. We see that he is willing, for example, to exert his control over his daughter telling her when and where to sit, when to listen to him and how attentively. We learn that these two characters have been on this island for twelve years and seem to have survived quite well. And we begin to realize that Prospero, again by way of his art, has taken control over the native inhabitants of the island. We know that whatever wild or natural element that may exist in this space is thus under the exclusive control of

foreigners. We may at this time take consolation in this for if there are cannibals or warring natives, Prospero does seem to have all well in hand.

Not only does Prospero control all the natural elements of this space, but he also has Ariel, a minister of the supernatural realm, firmly within his power. He can undo the charms of the mighty witch Sycorax and, with threats of violence against a seemingly "delicate" spirit, Prospero has effectively squelched Ariel's not unreasonable bid for freedom. From this, we discover that Prospero's personality does tend toward cruelty and violence, especially if it means getting what he wants.

However, although Ariel is compelled by fear to assume a master/slave relationship to Prospero, it is important even at this early juncture that we do not underestimate Ariel's power. He is responsible for transporting Alonso's court and crew safely to shore, and for dispersing them strategically about the island. Not only is Ariel capable of these "tricks of desperation" (210), but he is, as Prospero states, able:

> ...to tread the ooze of the salt deep,
> To run upon the sharp wind of the north,
> To do business in the veins o'th'earth
> When it is baked with frost. (1.1 251-255).

Ariel's abilities are quite impressive indeed, as he also has the power to make himself invisible and to charm people with his music, an aural manifestation of his ability to influence all mortals, except Prospero. Ariel's invisibility can beguile mortals though the audience is unaffected. Later in this scene, Prospero instructs Ariel to go make himself: "...like a nymph o' th' sea: be subject to/ No sight but thine and mine; invisible/ to every eyeball else" (1.2 301-304). Aside from all the important information to which the audience is privy information that it gains as a direct consequence of its spatial proximity to Prospero, it also realizes that, like Prospero it can actually see Ariel when he presents himself as invisible. This is a very powerful tool that the audience possesses throughout the play. They can see the havoc that Ariel can wreak on the courtiers, Stephano and Trinculo, and even Caliban in subsequent scenes.

The other crucial bit of information that the audience receives in this scene is their introduction to Caliban. The audience learns that this creature is native-born to the island by the witch Sycorax, that he

was not "honur'd with human shape", and that he is somewhat lascivious where Miranda is concerned. We learn that he is by nature abhorrent to all humans. And perhaps most importantly, we have learned all this even before he enters for the first time. We have, therefore, been somewhat prepared for him. If we had not been so prepared, our reaction to Caliban would not be unlike that of either Stephano of Trinculo in 2.2 when they encounter Caliban for the first time without any prior knowledge of his existence or heritage. Undoubtedly, they are both perplexed. Trinculo wavers between classifying Caliban either as a fish or a monster, and eventually decides that he is an: "Islander that hath lately suffered by a thunder bolt"(2.2 37). Likewise, Stephano identifies Caliban as a monster and is amazed at his powers of language. Stephano decides not to be afraid of Caliban and to ply him with drink to calm his temper.

In this example, Caliban serves as a measure by which the audience can relate to the characters of Stephano and Trinculo. The reaction of Stephano and Trinculo to this being provides us with insights about their motivations. We have been given enough information in 1.2 to know about Caliban's heritage and his moral composition, along with where he obtained his powers of language. As we encounter Caliban in this scene it is with this knowledge intact. Stephano and Trinculo are initially confused and perplexed, as they have not been prepared for this encounter. This is an indication of how important the information is that we gained in 1.2. We have knowledge, whereas Stephano and Trinculo do not, though they certainly adjust to their confusion quickly as both seize the idea to exploit Caliban by taking him back to Italy and display him for monetary gain.

The fact that we emerge from 1.2 with this information gives us the ability to cope with and adjust to new situations as they arise. People like Stephano and Trinculo must undergo the process of coping and of adjustment while we witness it. The differences between how these processes are carried out provides a basis of distinction between us and them. The fact that Stephano and Trinculo both see opportunities to exploit this unfortunate monster separates us from them, as it aligns them in their sensibilities with the cynical Antonio and Sebastian who echo the theme of exploitation in Act 5, as Antonio states in reference to Caliban: "Very much like one of them/ Is a plain fish, and, no doubt, marketable (5.1 265-66).

We have learned in 1.2 that Shakespeare has had Ariel disperse the foreigners about the island. He has

done this essentially either to empower them with information, or to alienate them with a lack of information. The fact that we know, as 1.2 comes to a close, that Prospero even exists on this island and that he has certain powers and intentions towards the courtiers and towards Ferdinand and Miranda, places us in an immensely powerful position over these characters. The knowledge that we gain in 1.2 gives us the means to achieve a cognitive distance from the characters. We observe them as they react to their surroundings, to the various situations that occur within their theatrical space, and we note the discrepancy between their reactions and ours as a result of the varying degrees of information that each group, the characters and the audience, possess.

Perhaps the most important implication of this from a critical standpoint is that, in The Tempest, Shakespeare constructs a spatial foundation for his dramatic irony. With the information we obtain we are apprised of the characters' situation before they know it themselves. The process by which the audience acquires information that is withheld from certain characters has more to do, then, with the sequence of scenes which together make up the play. The internal spatial patterning of characters in relation to the audience separates each from the others. For a significant amount of time, the courtiers in this play are, as Gonzalo emphasizes, wandering through a "maze" and through "forth-wrights and meanders"(3.2 1-5) and are not allowed to discover what is really happening to them. Had they been allowed to encounter the spaces that we have much earlier, they would develop the same knowledge as the audience does in the first act. They would be on much more equal footing and possess the tools necessary to cope with and adjust to their situation. Prospero's use of spectacle in the Banquet scene, though intensely bewildering for the courtiers, is not as effective in creating confusion in the audience, as we know that Prospero's art is behind it.

There is one character among the courtiers who presents a standard by which the audience can monitor the behaviour of all characters in this group and by which it can begin to formulate the basis of its relationship with them: Gonzalo. If there is one character who maintains a purity of heart despite his lack of information, or perhaps because of it, it is he. What first distinguishes him in our minds is that he is the most honoured by Prospero. The audience receives this important piece of information in 1.2. Consequently, as

the action progresses, we become anxious that Gonzalo is being caught up in Prospero's schemes against Alonso, Antonio, and Sebastian, despite Prospero's statements of affinity for the old man. Although we remain interested in the fate of the three "men of sin", as Ariel calls them, it is Gonzalo's relationship to his environment and what this relationship reveals to us about his character that becomes an important focal point in the action.

What is important about Gonzalo is that, although he possesses at times even less information than his colleagues, and although he is an old man and less able to maintain control over his environment, he is uncompromising in his loyalty to his kinsmen, and evinces a determined optimism. This optimism is not for his own benefit, but for the good of his king. The chief means by which Shakespeare portrays these qualities is by depicting Gonzalo's reaction to his spatial environment as contrasting with that of the other characters.

Act 2.1 is the first scene in which we see the courtiers since the storm aboard Alonso's ship. The scene opens with Gonzalo expressing optimism to Alonso. For example, Gonzalo has the first lines of the scene:

> Beseech you, sir, be merry; you have cause,
> So have we all, of joy; for our escape
> Is much beyond our loss. Our hint of woe
> Is common; every day, some sailor's wife,
> The masters of some merchant, and the merchant
> Have just our theme of woe; but for the miracle,
> I mean our preservation, few in millions
> Can speak like us: then wisely, good sir, weigh
> Our sorrow with our comfort. (2.1 ll 1-9)

Gonzalo sets about the task of diminishing the sense of loss so meticulously constructed by Shakespeare in 1.1. We see here an echo of the description of Gonzalo in the "Dramatise Personae" as an "honest old Councellor". And this is an extension of the optimism we see in him in 1.1 as he hopes he will not drown as a consequence of the Boatswain's contemptible conduct.

Gonzalo's attempt at optimism is counterpoint to the unwarranted cynicism of Antonio and Sebastian. This is nowhere more effectively illustrated than in the conflicting perceptions of the environment represented by Gonzalo and Adrian on the one hand and by Antonio and Sebastian on the other. Note what the following debate about the nature of the theatrical space reveals to us about the characters involved:

Adr: Though this island seem to be desert-
Ant: Ha, ha, ha!
Seb: So: you're paid.
Adr: Uninhabitable, and almost inaccessible,-
Seb: Yet-
Adr: Yet-
Ant: He could not miss't.
Adr: It must needs be of subtle, tender and delicate temperance.
Ant: Temperance was a delicate wench.
Seb: Ay, and a subtle; as he most learnedly deliver'd.
Adr: The air breathes upon us here most sweetly.
Seb: As if it had lungs, and rotten ones.
Ant: Or as 'twere perfumed by a fen.
Gon: Here is everything advantageous to life.
Ant: True; save the means to live.
Seb: O that there's none or little.
Gon: How lush and lusty the grass looks! How green!
Ant: The ground, indeed is tawny.
Seb: With an eye of green in't.
(2.1 ll 35-55)

We see here the duality of motivations with respect to each group of characters. Both Gonzalo and Adrian are at pains to give wise counsel to the King and to cheer his broken spirits. Alternatively, the cynical quips of Antonio and Sebastian are designed to detract from those efforts. It should be noted here that Antonio and Sebastian are not engaged in direct discourse with Gonzalo and Adrian. These latter characters offer the descriptions of the space directly to Alonso in the manner of condolence, whereas Antonio and Sebastian's comments come in the form of asides to each other. Hence there is in this scene a further spatial separation that also communicates certain specific character motivations.

Antonio and Sebastian have distanced themselves from their entourage in order to hide their inherent cynicism from the King. They must isolate themselves within their group in order to cultivate an air of detachment sufficient to enable them to plot against Alonso's life later in the scene. Gonzalo and Adrian, however, maintain close spatial proximity to Alonso in order to offer support at the presumed loss of his son. Once again, Gonzalo's proximity to Alonso allows him to ease the grief from which Alonso is still suffering.

Sebastian and Antonio are detached from this effort, and this is reflected in their spatial proximity to Alonso. Their motivation is to further the loss, to increase it with the murder of the entire company. The supposed loss of Ferdinand works only to their advantage as this allows Sebastian, at Antonio's prompting, a clear course towards usurpation and to form the political alliance with Antonio to gain control of Italy.

Importantly, Shakespeare uses the character's perception of space to establish the essential differences in motivation and to enhance his depiction of the two contrasting sensibilities of loyalty and betrayal that persist in this group. Consequently, we immediately empathize with Gonzalo's efforts as far as Alonso is concerned. Alonso lacks faith completely and remains bereft of hope until he sees his son in Act 5. It is, however, our empathy with Gonzalo that creates the basis of a positive relationship between him and us.

As the scene progresses, Antonio and Sebastian begin to interfere directly in Gonzalo's efforts to remain optimistic. Yet he persists with the idealism of his "commonwealth speech" (ll. 137 ff.) that is, again, inspired by optimism about the island. Unthwarted by the antagonism offered by Antonio and Sebastian, Gonzalo proceeds not only to give full vent to his idealism, but he also invokes his wit, something the Duke and the court assumed to be lacking in Gonzalo, to score the last laugh against Antonio and Sebastian:

> Gon: And,- do you mark me, sir?
> Alon: Prithee, no more: thou dost talk nothing to me.
> Gon: I do well believe your highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing.
> Ant: 'Twas you we laughed at.
> Gon: Who in this kind of merry fooling am nothing to you: so you may continue, and laugh at nothing still. (2.1 ll 165-80).

This moment of victory for Gonzalo firmly sways the audience toward him. Up to this point we have seen two grown men of title and presumed honour pick on a old man. Here the old man strikes back with a facility that is altogether unexpected-- and as a result, Sebastian and Antonio look like fools. Gonzalo's idealism is tempered by wit. Here he proves he is not helpless against the

Machiavellian sensibilities of Antonio and Sebastian. We now know that we can look to Gonzalo for a moral standard in the group.

A clear sense of character motivation can be communicated to the audience as a direct consequence of Shakespeare's spatial manoeuvring of the courtiers. The spatial isolation of the group, in addition to the further spatial separation within the group in the form of the conspirator's asides, affords the opportunity to depict the loyalty and optimism of Gonzalo, and the disloyalty and cynicism of Antonio and Sebastian. There is in 2.1 a telescoping of space that isolates individual characters and separates them. This focusses the audience's attention on them separately, which in turn provides us with the means to assess the characters individually and the relationships we establish with them in our minds.

In this particular case we perhaps appreciate that Gonzalo, as a result of his overly positive perception of theatrical space, is tinged with the hue of an unbridled idealism. He nonetheless maintains his effort to console the melancholy king. The resulting empathy we experience brings us closer to him, just as the false intentions of Antonio and Sebastian distance us from them. They literally stand apart from the group in their negative outlook. As Gonzalo suggests to them, both Antonio and Sebastian should "bring plaster" to the king's heartache, but instead they both remain antagonistic. Our distance from these two characters is complete when they attempt the cowardly act of murdering the party as they sleep. It is his loyalty to the king that provokes Ariel to whisper in Gonzalo's ear of the pending danger. As Gonzalo wakes, his first thought is of Alonso, not of himself and this truly places Gonzalo before us as a man of honour.

The next time we see the courtiers is in 3.3. This scene is turning point for many of the characters involved. After the bewildering spectacle of the banquet is dispensed with, Ariel, charged by Prospero, enters dressed as a "Harpy" to deliver a speech directly to Alonso, Antonio and Sebastian. Gonzalo's enthusiasm by this time has waned as a result of his fatigue, and he is easily put into a trance. This trance state excludes him from the information contained in Ariel's speech. The "three men of sin" are the only ones, except of course for Prospero and the audience, who can see and hear the Harpy. Up to this point, this is the only moment where any of the characters in this group have received any information about what is really happening to them, and

it serves only to make them more powerless. Alonso's only recourse after hearing Ariel's speech is to join his son in the "mudded ooze" of the sea bottom. Sebastian and Antonio, in a flourish of impotent rage, pursue the demons offstage with swords drawn.

However, despite the bewildering sequence of events in this scene, Gonzalo never lets his loyalty falter. As the banquet is set, he beseeches the King to eat. After Ariel vanishes and the King leaves in a desperate state, Gonzalo directs Adrian to follow and take care of him. It is Gonzalo, after suffering a trance and the confusing state of affairs, who keeps his wits about him, and who is concerned not only for the king but for Antonio and Sebastian as well.

This scene depicts yet another important nuance besides the supply of information to the courtiers. The scene also represents the first time that Prospero has appeared on the same stage with these characters and has taken a direct interest in the progress of his designs on Antonio, Alonso, and Sebastian. Prospero appears and remains invisible to everyone but Ariel and the audience.

Prospero represents the principal source of information in this play. In this scene, his aloof distance emphasizes the separation of the courtiers from this source. As a source of information required by the characters to cope with their situation, Prospero's absence or aloofness is as important as his presence and direct involvement in the scenes involving the courtiers. Until now, he has spent the bulk of the four hours of virtual time-- that is, of the time that passes within the dramatic world, in the offstage theatrical space tending to Miranda and Ferdinand. His unassuming presence in this scene further divides the space within it. We see two things happening at the same time. We see the effect the situation has on the courtiers, and now for the first time we see Prospero's reaction to this phenomenon. For the first time since the play began, our attention is divided between the courtiers and Prospero. The distance between the two spaces gives the audience the cognitive facility to judge Prospero against his creation. The enjoyment that Prospero takes in the spectacle is evident in the following:

> ...My high charms work,
> And these mine enemies are all knit up
> In their distractions: they now are in my power;
> And in these fits I leave them, while I visit
> Young Ferdinand (3.3 ll 89-91)

Compared to the vexation and bewilderment particularly of Gonzalo, this relishing of power does appear more than cruel even for Prospero who has previously demonstrated his capacity for violence. It is obvious from the beginning that Prospero holds all the cards, and his willingness to suspend relief becomes quite unbearable.

The next time we hear of the courtiers is in 5.1. We learn from Ariel that their wandering has ceased for the moment as they have been imprisoned in the lime-grove just beside Prospero's cell. The three conspirators cannot "budge", as Ariel reports, indicating that the confines of their theatrical space has become suddenly limited. The courtiers are now totally bewildered by the sequence of events that have brought them to this state. These events, so dazzlingly orchestrated and so effective and cunning in excluding these characters from the source of information, have completely abused the senses of the characters of this group. The only exception is Gonzalo, who, according to Ariel, is "Brimful of sorrow and dismay...his tears runs down his beard, like winter's drops/ From eves of reeds" (5.1 ll 13-15). The three conspirators abide in a state of distraction while Gonzalo broods for his king. It is this image of uncompromising loyalty that is instrumental in moving Prospero to mercy. All of these characters, including Gonzalo, have been from the beginning up to this moment isolated spatially from Prospero. Gonzalo's reaction, so eloquently reported by Ariel, is not a reaction to his own situation, but to that of his fellow prisoners. It is from the honourable Gonzalo, defeated in his efforts to subvert the king's loss, and who has found pity in his heart even for Antonio and Sebastian, that Prospero takes a lesson in mercy.

To this point we have seen how Shakespeare uses space to create a specific relationship between individual characters and the audience. We have seen how, as a result of the prolonged isolation from Prospero, these characters remain afflicted by a sustained ignorance about the nature of the space they inhabit. This ignorance keeps them subject to Prospero's control even in his absence from the stage. Even after Prospero renounces his art in Act 5 and the courtiers are brought face to face with him, they are still being manipulated by him. Prospero still uses blackmail against Antonio with his knowledge of his intentions to kill Alonso. As Prospero states in an aside to them: "But you, my brace lords,/ were I so minded,/ I here could pluck his highness' frown upon you,/ and justify you traitors: At this time/ I will tell no tales" (5.1

ll. 125-29).

Blackmail is a different form of art that Prospero is willing to use to hold Antonio and Sebastian subject to his will until the time suits his purposes. And finally, it is only through the marriage of Ferdinand and Miranda that Prospero and Alonso achieve a reconciliation. Ferdinand and Miranda represent a new hope of a world without corruption and duplicity. Prospero and Alonso can hopefully leave the matters of state in the hands of their children and go each to his intended retirement.

Other characters who remain in spatial isolation are the two young lovers, Ferdinand and Miranda. However, the kind of isolation they experience is substantially different from that of the courtiers. Importance here is the way in which Shakespeare uses space to reflect Prospero's true priority of seeing the lovers matched, over seeing his own revenge satisfied. As stated above, the absence of Prospero from the courtier scenes is as important as his presence. With the scenes involving Ferdinand and Miranda the opposite is true. His presence in these scenes is the important consideration. As well, the sequence of scenes in which we encounter the young lovers is also very important in relation to the overall action of the play and the order in which the audience obtains information relevant to these characters.

It is significant, for example, that we witness the meeting of Ferdinand and Miranda before we encounter the courtiers on the island. The fact that Prospero gives Ariel instructions to bring Ferdinand directly to him in 1.2 in itself demonstrates that Prospero, though harkening after his revenge, is more preoccupied with Ferdinand and Miranda and their pending union. We have seen the delight that Prospero takes in the power he has over the conspirators. However, in 1.2 we see the absolute joy he takes in seeing the two lovers meet for the first time. In this scene and in all the scenes involving his daughter and Ferdinand we witness Prospero directly involved in the action. He is continually anxious that all goes well with these two. Here it seems that his art really has no power over the course of true love. Note Prospero's response to Miranda's query as to whether Ferdinand is immortal:

> No, wench; it eats and sleeps and hath such senses
> As we have, such. This gallant which thou seest
> Was in the wreck; and, but he's something stain'd

> With grief (that's beauty's canker) thou mightst
> Call him
> A goodly person: (1.2 ll 415-18)

This is quite a sales pitch, coming from a man who is at odds with the father of this noble being. There is in this speech a tone of worry as he immediately attempts to allay her possible misconception of Ferdinand as a god. Throughout this scene, Prospero is unable to restrain his satisfaction. It is the successful union between the two lovers that most pleases Prospero. He can reward Ariel for bringing the two together so expeditiously, but he seems unable to invoke his art to bring their love into being. He can only stand by and watch the course of events.

Prospero never really lets the lovers out of his sight. In 3.1, the lovers are given the illusion that they are alone, but Prospero remains at a distance, unseen by them. This illusion of freedom allows the two lovers the opportunity to plan their lives together, albeit under the watchful eye of Prospero. It also depicts the high-spiritedness of the lovers as they conspire to betray Prospero's false wish that they remain separate. Once spatially liberated from Prospero, the two find a power in their freedom to take control of their own lives. Ferdinand has experienced loss of control and its attendant bewilderment in 1.2. Now he can experience the sensation of taking control of his own life and of his love for Miranda. He has been exposed to Prospero and his charms. He knows of their inherent power, and yet the power of love, something which Prospero cannot control, affords the opportunity for Ferdinand to regain the control worthy of a nobleman.

It is Prospero's presence in those scenes involving the two lovers that actually tempers our perception of him as a ruthless, vengeful monarch. The meticulous care and genuine excitement that Prospero espouses shows us his more benevolent side. This is what makes his treatment of the courtiers so jarring. It is his avid concern and constant physical presence in the Ferdinand and Miranda scenes, versus the seeming aloofness and studied absence in the Courtier scenes, that give us two diametrically opposite views of Prospero's personality. On the one hand, he demonstrates a more human quality as he endeavours to initiate the love of his daughter to Ferdinand, yet on the other, he evinces a ruthless vengeance against his enemies.

We see, then, that the characters' perception of their space, relative to how the audience perceives this

same space, formulates the basis for specific kinds of relationships, both between characters and between characters and the audience. Shakespeare is careful in The Tempest to group his characters to reveal how these perceptions arise in isolation to the other groups about the island. We see that the conscious use of space, so apparent in this play, provides the "medium of representation" to which Lyons refers. This medium is something that is actually beyond language in its intrinsic physicality. Language is the medium of the page, of literature, whereas space is the medium of performance at least as far as the development of character and their relationship to the audience is concerned.

Having discussed the internal spatial dynamic of The Tempest in terms how it provides a means of active involvement for the audience and of the relationships between audience in character, let us now turn to the issue of the central theme of the play and discuss how theatrical space contributes to its development in the play.

Chapter Three

This chapter explores the central theme of colonialism in The Tempest and how Shakespeare uses theatrical space to depict this idea, and to engage the audience in the exploration of theme throughout the play. By depicting a range of colonialist strategies as portrayed by individual characters in the play, Shakespeare provides various frames of reference from which the audience might assess its own position on the issue. First, we shall explore in some detail the thematic evidence that supports the idea of colonialism in the play. Second, we will discuss how Shakespeare uses theatrical space as a means of cognitive engagement, or as a distancing device, so that the audience may assess from an objective point of view its own position on the issue of colonialism relative to those represented by various characters in the play.

It is possible to assert that from a thematic point of view, The Tempest depicts the struggle for the control of space. Critical interpretations of the play often emphasize the deeper philosophical issues of colonialism. For example, D. G. James, in The Dream of Prospero, recounts in some detail how the colonization of the state of Virginia in the new world forms the background for the play (78). In May of 1609, under the authority of Sir Thomas Gates and Sir George Summers, a fleet of nine ships bearing five hundred colonists set out from England for the Virginia Colony governed by John Smith. However, on July 25 the flagship was separated from the rest of the fleet by a storm. The ship was named "Sea-Adventure", and both Gates and Summers were aboard. The ship floundered near the coast of Bermuda. Oddly enough, the entire crew survived. They landed on the beach and remained there until May 1610. At that time, the Sea-Adventure set sail for America and landed safely. Stories describing these events and the experiences of the crew reached reached England and were published by Autumn 1610 (310). However, as Frank Kermode suggests in his introduction to the New Arden Edition of The Tempest, only three publications are directly relevant to Shakespeare and The Tempest: Sylvester Jourdain's Discovery of the Bermudas (1610); True Declaration of the State of the Colonie in Virginia published by the Council of Virginia in 1610; and William Strachy's True Reportery of the Wrack, dated 15 July

1610 (XXVII). The latter document was a letter, and was not actually published until 1625. However, David Hirst suggests that this letter is actually most germane to The Tempest. It contains the closest verbal correspondences to the play and he concludes, as does Kermode, that Shakespeare was actually a friend of Strachy and would likely have had access to the letter prior to publication.

Hirst cites a reference from Strachy's letter which underlines the central theme of colonialism in the play. It is worth reproducing here. While in the Bermuda, it seems that Gates and Summers were in conflict with the natives of the island, as Strachy states:

> It did not a little trouble the lieutenant governor, who since his first landing in country, how justly provoked, would not by any means be wrought to a violent proceeding against them [i.e the natives] for all the practices of villainy, with which they daily endangered our men, thinking it possible by a more tractable course to winne them to a better condition: but now being startled by this, he well perceived how little a fair and noble entreatie works upon a barbarous disposition, and therefore in some measure purposed to be revenged. ("Text and Performance"12)

If we compare the sentiments expressed here with some similar views expressed by both Prospero and Miranda toward Caliban in The Tempest, we can perhaps begin to see a connection between how the company viewed the natives in Bermuda, and how Shakespeare depicts the same kind of attitudes in the play.

For example, in 1.2 (323-376), the dialogue between Prospero, Miranda and Caliban depicts quite amply the antagonistic relationship between Prospero the colonizer, and Miranda his daughter, and Caliban the native of the island. Here is a monologue spoken by Caliban that outlines quite precisely the same sentiments expressed by Strachy above from the native perspective:

> This island's mine, by Sycorax my mother,
> Which thou tak'st from me. When thou cams't first,
> Thou stroks't me, and made much of me; woulds't give me
> Water with berries in't, and teach me how
> To name the bigger light, and how the less,
> That burn by day and night: and then I lov'd thee,

> And show'd thee all the qualities o' th' isle,...
> Curs'ed be I that did so! All the charms
> Of Sycorax, toads, beetles, bats, light on you!
> For I am all the subjects that you have,
> Which first was mine own king: and here you sty me
> In this hard rock...(1.2 334-346)

Caliban expresses the process by which Prospero usurped his territory to gain control over the island. The attempts to "winne" Caliban "to a better condition" (or Prospero's concept of a better condition) with gifts, traditional to any colonialist strategy, has obviously failed. With his curses, Caliban remains intractable. Admittedly, Caliban did try to rape Miranda. This is a manifestation of the "barbarous disposition" to which Strachy refers. Prospero's "revenge" is to enslave Caliban and to control his island.

Prospero and Miranda both find Caliban to be intractable. Prospero, in response to Caliban's description of how he was treated, refers to Caliban as a "most lying slave,/Whom stripes may move, not human kindness" (1.2 ll. 347-48). Miranda firmly reinforces this attitude as she admonishes, "Abhorred slave,/Which any print of goodness wilt not take,/Being capable of all ill" (353-55). As we encounter these attitudes toward Caliban, we perhaps wonder if they are descriptions of his inherent disposition, or voiced justifications of their treatment of him. Is Caliban capable of "all ill" ? Throughout the play, we see that he is ready to commit rape and to incite murder. Certainly, he is guilty of extraordinary lack of judgement in his decision to worship Stephano as a god. However, Caliban was initially hospitable toward Prospero and Miranda, welcoming them as he did with love and generosity.

If Prospero and Miranda find Caliban so abhorrent, why do they not simply do away with him? He represents no physical challenge to Prospero, whose Art is more powerful than Caliban's brawn. Prospero is even more powerful then Sycorax who seems not to have passed any of her powers on to her son. Hence Caliban represents no supernatural threat to Prospero either. Yet they allow Caliban to continue to curse them, despite their dislike of him. Miranda says to Prospero of Caliban: "Tis a villain, sir,/I do not love to look on" (1.2 312-13), to which Prospero unreservedly responds: "But, as 'tis,/ We cannot miss him: he does make our fire,/ Fetch in our wood, and serves in such offices/ That profit us" (1.2 311-15).

We have the ultimate expression of the colonialist

reasoning: the natives are ghastly but they do serve some useful end. Add to this the fact that, as we have seen, Caliban is thought to be quite marketable in Europe by all or most of the characters in the play. Hence his sole reason for being, from the perspective of all the foreigners, is that he can provide service and perhaps can be of some future monetary value.

We also see that Prospero, again to quote Strachy, is quite readily "wrought to a violent preceding against" both Caliban and Ariel, particularly in 1.2. If either of these native inhabitants should prove unruly or even gesture toward freedom, Prospero's first course of action is not reason, the "more tractable course", but to threaten violence. Prospero's tirade against Ariel in this scene (243-296) in which he outlines Ariel's most unfortunate history with Sycorax, is a preamble for this inclination to violence:

> If thou more murmur'st; I will rend an oak,
> And peg thee in his knotty entrails, till
> Thou hast howl'd away twelve winters. (1.2 294-96)

The impact of this on both Ariel and the audience is purely violent. The threat to enslave Ariel in the same predicament in which Sycorax (a minister of the black arts) left Ariel, allies Prospero in spirit to her brutality. Sycorax was a witch whose "earthy and abhorrent commands" proved too ghastly for Ariel to perform. Here Prospero proves little better, as his commands tend toward revenge and violence. Likewise, Caliban's reluctance to service Prospero's every whim is met only with threats of violence, as Prospero warns Caliban to:

> ...be quick, thou'rt best,
> To answer other business. Shrug'st thou, Malice?
> If thou neglect'st, or dost unwillingly
> What I command, I'll rack thee with old cramps,
> Fill all they bones with aches, make thee roar,
> That beasts shall tremble at thy din. (1.2 368-73)

Not only must Caliban be attentive and expedient in his service to Prospero, he must also enjoy his servitude. It is the use of violence that establishes Prospero as divine king over the island and over its inhabitants. Prospero's sense of himself as ruler of the island, as evidenced in his treatment of Caliban and Ariel, was not

given to him by birthright, but is one obtained by usurpation and tyranny.

Prospero's tyrannical attitude and his oppression of the island's native inhabitants seems to be totally justified as far as he is concerned. Previous to his initial encounter with Ariel and Caliban in 1.2, Prospero goes on at length to justify his perception of himself as the much-wronged Duke of Milan. In recounting the tale to Miranda of how he was deposed by Antonio, Prospero meticulously charts the course which brought him from a "prince of power" to a position of "most ignoble stooping". He states that originally he was a man of considerable authority and enjoyed the title of Duke. However, Prospero, like Lear, wished to maintain his rank but forego its attendant responsibility as he bequeathed the tedium of statesmanship to Antonio. As Prospero says:

> And Prospero the prime Duke, being so reputed
> In dignity, and for the Liberal Arts
> Without a parallel; those being all my study,
> The government I cast upon my brother,
> And to my state grew stranger, being transported
> And rapt in secret studies. (1.2 72-77)

Prospero vociferously clings to the title of "prime Duke" based solely on his reputation as such. Yet the inherent irresponsibility of abandoning his duties to study, thus foregoing any responsibility (a practice formerly condemned by Shakespeare in King Lear), does not seem important to either Prospero or Miranda. It is this attitude, his empty claim to his title, and the right to be indignant (again like Lear) that allows Prospero to hold the native inhabitants in ruthless subjugation.

This attitude is not unlike that expressed in The Council of Virginia's True Declaration. Regarding the shipwreck in Bermuda and the disposition of the natives, the document asks:

> What is there in all this tragical comaedie that should discourage us with impossiblitie of enterprise? When of all the fleete, one onely ship, by secret leake was indangered and yet gulfe of Despair was so graciously preserved [as was Prospero's boat 'blessedly preserved' by Providence Divine 1.2. 159] Quae videtur paena, est medicina, that which we accompt a punishment

> against evil is but a medicine against evil
> (Kermode "Arden" xxix).

The Council of Virginia uses the influence of Providence and the rights of civil heritage as justification to punish the natives of Bermuda. The natives are therefore subject to punitive measures for their insolence and uncivilized behaviour. This sentiment is echoed in The Tempest in Prospero's violent treatment of Caliban and Ariel for their alleged insubordination.

The triad of Stephano, Trinculo, and Caliban provides another perspective on the issue of colonialism in The Tempest, though it casts in a comic light how the issue is dealt with in the main plot involving Prospero and Miranda.

We are introduced to Stephano and Trinculo for the first time in 2.2, and we are as surprised as Caliban to see them, as we have not had previous knowledge of their existence. Obviously they are not native to the island. Trinculo mentions that he has been to England, and Stephano immediately identifies Caliban as a "Salvage" (a pun, indicating that Caliban is both savage and salvageable). As well, it is apparent from the outset that Stephano and Trinculo are indeed foreigners. They react to Caliban with a sense of wonderment at his shape, and assess his potential to bring them profit back in Europe.

What is immediately germane to the colonialist theme in this scene is the relationship that develops between Caliban the "Indian", and Stephano and Trinculo as the drunken "Conquistadors". Here, for example, is Caliban's first reaction to these foreigners:

> These be fine things, an if they be not sprites
> That's a brave god, and bears Celestial Liquor:
> I will kneel to him. (2.2 117-19)

Caliban, as a result of his restricted commerce with Europeans, can easily mistake Stephano and the wine he bears for some sort of Dionysus "Dropp'd from Heaven"(137). Stephano is quick to reinforce this misconception with his claim that he was "the Man in the Moon when time was" (139). Caliban is determined to mistake Stephano and Trinculo for gods. In return for the "Celestial Liquor", he is willing to accommodate them in every way. As Caliban proclaims to Stephano: "I'll show thee every fertile inch o'th' island; and/ I will kiss thy foot: I prithee, be my god" (2.2 148-50).

The wine is enough to provoke Caliban to forsake the tyranny of Prospero, whom Caliban formerly mistook for a god, a misconception no doubt stimulated by Prospero's knowledge of the liberal arts and his powers of language. The syndrome is classic. Compared to the supposed sophistication of the Europeans, the naivete of the native disposition (as represented in Caliban), leaves the natives open to conquest and exploitation. For those who purposefully journey to the island or who are merely blown off course and washed ashore, the process of conquest and exploitation is a natural one. Caliban succumbs to the syndrome on two occasions. This inspires Trinculo's incredulity: "A most ridiculous monster", he says, "to make a wander of a poor drunkard" (165-66). There is no respect for Caliban's natural innocence. Stephano declares to Trinculo that he [Stephano] "will inherit here" (175). Stephano never once takes into account that Caliban was first in line to inherit the island from Sycorax and was usurped by a tyrant. In 1.2, we have seen that Caliban is as indignant as Prospero at being deposed. Just as Prospero lost his dukedom, so too did Caliban lose control over the island. However, Prospero's cause is legitimate as far as he is concerned, whereas Caliban's is not as far as Prospero is concerned. Because Caliban lacks sufficient means to combat Prospero and his Art, his only recourse is to enlist the aid of two new gods to form a rebellion. The result, however, is that he must subjugate himself further to the whims of Stephano.

In 3.2, the issue of exploitation in the subplot is explored further. Stephano now addresses Caliban as "Servant-monster" (3) in the same manner Prospero addressed Caliban as "slave" in 1.2. Evidently, Stephano has assumed a position as some kind of wine deity. He orders Caliban "to drink to me" (5). The process by which Stephano assumes this position is as natural as Prospero's. It has something to do with the divine right of kings, to which Stephano believes he is heir. Or perhaps it has something to do with the rather unstable political climate on the island. There are too many kings and very few peasants. Trinculo is in favour of this latter interpretation. This is evidenced in his reaction to Stephano's address to Caliban as "servant-monster":

> Servant-monster! The folly of this island!
> They say there's but five upon this isle: we are
> Three of them; if th'other two be brain'd like

> Us, the state totters... (1.2 4-6)

Contributing to the vulnerability of the state is Caliban's naive perception of humanity. Despite the fact that he was ill-treated by Prospero, who like Stephano asserted his power over him, Caliban is yet willing to deify Stephano. The result is the portrayal of corruption of the natural world at the hands of civilized men. Caliban was first given the gift of language, which taught him to curse. His second gift is alcohol which gives both the courage to incite murder as well as the stupidity to worship a fool like Stephano.

The ease with which Caliban is conquered serves only to corrupt the conquerors as well. We have seen the lengths to which Prospero will go to exploit both Caliban and Ariel, and how quick he is to use violence. Ariel is nothing if not an instrument in Prospero's plot of revenge against Antonio and Alonso. As well, Stephano, who until the moment he washed ashore was an innocent albeit drunken butler, is now using violence against his "subjects", and is actively pursuing the murder of Prospero so that he may be lord of the island:

> Monster, I will kill this man: his daughter and I
> Will be King and Queen,--Save our graces, and
> Trinculo and thyself shall be viceroys. (3.2 104-06)

The transition from butler to murderer to king is as easy and as natural for Stephano as the transition from deposed Duke of Milan to reigning lord of the island is for Prospero.

Shakespeare depicts the corruption stemming from colonialism with such fluidity in the scenes involving Prospero and Stephano that it is difficult to isolate his own view on the issue, particularly with regard to his intentions with the audience. However, rather than offering the audience a concrete impression of his own feelings on the matter, Shakespeare depicts the theme of colonialism in <u>The Tempest</u> in various stages of development. In Prospero's case, the process of ascension, although it involved direct usurpation and exploitation, resulted more from his own sense of his divine right. Prospero was Duke of Milan and saw no reason why he should not be lord on the island. On the other hand, Stephano, a character of low birth, must manipulate the great chain of being to rise to the title of monarch. Murder and theft are the requisite tools.

However, there is another approach to colonialism in this play seen in the character of Gonzalo.

Gonzalo represents the ideal positive standard by which the audience may assess the other characters involved in the play. Gonzalo also represents the same ideal standard by which the audience may judge the various approaches to the central issue of colonialism, then come to terms with its own perspective on the issue. Gonzalo, like Prospero and Stephano, is quick to seize upon the colonialist potential of the island. In 2.2, Gonzalo launches into an elaborate oration outlining how he would rule were he king on the island:

> Had I plantation of this isle...
> And were King on't, what would I do?...
> I'th' commonwealth I would by contraries
> Execute all things: for no kind of traffic
> Would I admit; no name of magistrate;...
> No use of metal, corn, or wine, or oil;
> No occupation; all men idle, all;
> And women too, but innocent and pure:
> No sovereignty. (138-52)

And later:

> All things in common Nature should produce
> Without sweat or endeavour: treason, felony,
> Sword, pike, knife, gun, or need of any engine,
> Would I not have; but nature should bring forth,
> Of its own kind, all foison, all abundance,
> To feed my innocent people. (155-60)

Presumably, the idyllic world, so eloquently described here by Gonzalo, is very much like the world of the island (or of Bermuda) prior to any influences from the civilized world. Even though Gonzalo would be king, he acknowledges that there would be no need for sovereignty in such a world. The instruments of and the need for violence as well as the opportunity for corruption would simply disappear. Implicit in this description is the idea that without the trappings of civilization, the imposition of which is a goal of any colonialist effort, human beings exist in a state of natural bliss, in perfect accord with the rhythm of nature. The tone of his discourse is extremely idealistic, though it is in harmony with the natural spirit of the island. Antonio and Sebastian, two civilized and by extension corrupt men, have nothing but contempt for such idealism. In sch

a world as Gonzalo describes there would be no medium for their corruption. Without swords or guns, the by-products of advanced agrarianism, there can be no murder.

Even though Gonzalo espouses a colonialist desire, the world in which he would be king is that of the island in its most natural state. Compared to the manipulation and violence of Prospero and Stephano and of Antonio and Sebastian, Gonzalo's approach to colonialism offers an alternative that no one else considers in the play. Rather than exploiting and manipulating the natives or the natural elements, Gonzalo suggests working in harmony with these forces. Rather than winning these elements to a "more tractable course" and being avenged if not successful, it is possible to attune oneself and one's society to the natural rhythm of the island. This is what motivates Gonzalo to govern with "such perfection" (162) rather than the quest for power and control.

Hence we see that the idea of colonialism is elemental to The Tempest. All of the principal characters with the exception of Alonso, who is softened by the loss of his son and the natives themselves, are or become implicated in some colonialist pursuit. We have seen how for such born manipulators as Prospero and Stephano these pursuits are part of a seemingly natural process stemming from their civilized background. Remove these trappings and these influences, and, as Gonzalo points out, there are the abundant, non-violent rhythms of nature. What remains for us to consider now is how Shakespeare uses the mechanisms of theatrical space to underline the theme of colonialism in performance, and to engage the audience cognitively in its exploration.

The principal method used by Shakespeare to engage the audience intellectually in the issue of colonialism is that he develops an implicit, albeit imaginative, power struggle between the audience and Prospero for the control of space. The outcome of this struggle, ultimately, is that Prospero is forced to acknowledge that the audience has gained a thorough knowledge of and control over the theatrical world. The audience, by dint of its special and powerful position within the space, wins control over the island. Implicitly, the audience attains the kind of power over Prospero that he holds over Ariel and Caliban until he renounces his art in 5.1.

Initially, Prospero has exclusive control over the island. As a colonialist, it is crucial that he establish and maintain control over his territory. In many ways the construct of the stage as island becomes a

medium for Prospero as some kind of Emperor who has designated the boundaries of his empire. In the same way that an Emperor, either through his own effort or by aid of his ministers in council, controls the various regions of his empire, Prospero controls the regions of space on this island. Prospero's lodgings, his "cell", are Command Central, from which he sees, hears, and controls all activity on the island. He does, however, rely on the obsequious diligence of Ariel who is capable of being in all places at once. The following is an example of Ariel's ubiquity:

> I boarded the King's ship; now on the beak,
> Now in the waist, the deck, in every cabin,...
> I flam'd amazement: Sometime I'd divide,
> And burn in many places; on the top mast,
> The yards and boresprit, would I flame distinctly,
> Then meet and join. (1.2 196-201)

Hence, Ariel is an immensely important tool for Prospero in maintaining his control over space. Because he is able to be in all places at the same time, Ariel alone is all the legions Prospero will need. In the same way that Prospero cannot do without Caliban for the chores he performs, he cannot do without Ariel for his services of watchdog over the island.

In a sense, a character within a dramatic structure may be seen purely as the representation of consciousness within fictive time and space. What firmly places Prospero in a position of power, one which is eventually assumed by the audience, is that normally on a fluid stage the perception the characters have of their theatrical space is limited to the specific locale at one time--namely, the onstage acting area. The characters, acting as a consciousness within theatrical space created by the playwright, have a limited perception of what goes on beyond the onstage space. Usually, they have to rely on reports from offstage areas or go beyond the onstage space to gain the knowledge of what is happening beyond the stage they occupy (Scolnicov "Theatrical" 21). However, with Prospero this concept is slightly altered. The perspective he maintains on all offstage space is extended somewhat beyond what is usually the case. He actively pursues knowledge of what is going on in those areas of which he is not a part, and succeeds in so far as Ariel is capable of instantaneous communication with Prospero. There are also those instances noted in Chapter Two in which Prospero does appear in these areas

and remains at a distance, unseen by the characters involved. When Prospero shows up in these scenes, the location represents an area away from his own cell. We see, in effect, Prospero journeying to his offstage space to gain knowledge of how his projects are progressing. While he is there he commands the scenes. We come to assess the action in relation to his reaction. In the absence of Prospero, however, Ariel is the agent of information.

Communication between Prospero and Ariel seems to be instantaneous. Whenever Ariel is sent on a mission, Prospero is sure to emphasize the speed with which he is to perform his service. Information and knowledge is power in this play. The faster Prospero obtains and processes this information the more power he retains. It is interesting that Peter Hall's 1974 National Theatre production of The Tempest established Ariel as an extension of Prospero's mind. In this production, Prospero (John Gielgud) and Ariel (Michael Feast) did not look at each other once during the entire performance and would not speak in the direction of each other.. It was as if all Prospero had to do is think his commands and they were done (Hirst "Text and Performance" 48). The implication was that, the scenes in which Ariel was present but Prospero was not, the eyes, ears and mind perceiving the events were actually Prospero's. In any event, it is the seemingly instantaneous conduit of information supplied to Prospero by Ariel that allows Prospero to hold his control.

There are two scenes that demonstrate this, and between them we perhaps begin the see the gradual transfer of control from Prospero to the audience. In 2.1, just after the verbal repartee between Antonio, Sebastian and Gonzalo, Ariel enters and charms the court party, except Antonioand Sebastian, to sleep. This affords the two the opportunity to plot against the lives of the sleeping courtiers. The presence of Ariel in this scene is interesting. He comes in on line 179 and plays solemn music to charm the courtiers to sleep. Once Alonso succumbs, Ariel then exits on line 193. Antonio and Sebastian then proceed with the method and the means to their conspiracy. Something that any director, or any actor playing Ariel, may ask is, What is Ariel doing there? Why does he not stay to overhear the conversation of the conspirators, and is he acting on his own volition or is he sent by Porspero? These are important questions, bearing in mind that Shakespeare is writing for an audience who has not seen the play in its entirety, and is at this moment uncertain as to

Prospero's awesome power to manipulate people and situations. An answer to these questions comes when Ariel enters the scene for the second time on line 291 and says into the sleeping ear of Gonzalo:

> My master through his Art foresees the danger
> That you, his friend, are in; and sends me forth,-
> For else his project dies,- to keep them living.
>
> While you here do snoring lie,
> Open-ey'd conspiracy
> His time doth take.
> If of life you keep a care,
> Shake off slumber, and beware:
> Awake, Awake! (292-300)

Prospero, through the prescience afforded by his art, is able to save Gonzalo's life. But Gonzalo never would have been in danger had Ariel not put him to sleep in the first place. As Ariel states above, it is Prospero and his "Art" that foresees the danger, though there is every indication that Prospero created the opportunity for danger to occur in the first place. The split-second timing of this rescue is an impressive demonstration of Prospero's power. In 1.2, Prospero, in an aside to Ariel, states:

> Thou hast done well, fine Ariel! Follow me;
> Hark what thou else shalt do me. (496-97)

Before the dialogue continues, there is another aside between Ferdinand and Miranda. It is obvious that the space between Prospero and Ariel, and between Ferdinand and Miranda is divided. Miranda speaks of Prospero's unwanted harshness. It is possibly at this moment in which Miranda speaks to Ferdinand that Prospero instructs Ariel to attend the courtiers in what becomes 2.1. This aside to Ariel then continues:

> Pros. Thou shalt be free
> As mountain winds: but then exactly do
> All points of my command.
>
> Ari. To th' syllable.
> (501-05)

At this point in the action the audience has no idea what Prospero and Ariel are talking about. In a complex manipulation of space, Shakespeare engages the audience

in pure speculation. This moment between Prospero and Ariel achieves meaning only in 2.1, where Ariel does exactly "all points" of Prospero's command. As the action of 2.1 takes place, Prospero is somewhere else, either hard at study with his books, or attending Ferdinand and Miranda. Yet he has not only completely manipulated events taking place on another part of the island, but he has precisely anticipated the actions of Antonio and Sebastian and has frustrated their aims in an impressive display of split-second timing. Here we see Prospero at his best. Through prescience and manipulation, Prospero has maintained control over a region of the island in which he is not present. This demonstrates his power to the audience. We already know that Prospero is indeed capable of manipulating offstage space with the storm sequence. The difference here is that we see those mechanisms in operation, whereas before we were not aware that Prospero was manipulating space behind the scene. With the storm scene we were surprised to learn of Prospero's power. Here we are impressed by it, and we watch the process of manipulation and control take place with the full knowledge that Prospero is behind it from the beginning.

However, 3.2 provides us with an instructive comparison to the way in which Prospero maintains a presence in and control over offstage space. In this scene, his presence is slightly less impressive then those events described above. This scene involves the conspiracy of Caliban, Stephano, and Trinculo against Prospero. Like 2.1, Ariel appears in this scene and remains unseen by the rest of the characters, though the audience is still able to see Ariel. Once again, the timing of Ariel is critical. He enters on line 40 just as Caliban begins to reiterate the plot to dispose of Prospero. Although they are essentially clowns, the potential threat they represent to Prospero is very real. Stephano and Trinculo, in collusion with Caliban, are a spontaneous element in Prospero's design. They are not a part of the original grouping of the characters about the island and it is entirely fortuitous that Ariel should find out about the plot against Prospero. Ariel is not in this scene at Prospero's bidding. To this point, there has been no indication that Prospero even knows that Stephano and Trinculo exist. The audience has seen them before and has already witnessed the triad they form with Caliban in 2.2. This delay of information coming to Prospero is perhaps the first chink in his armour. He has not allowed for this spontaneous element and it does tax him visibly in 4.1. The plot against him

reaches a critical phase compared to how Prospero was able to anticipate and manipulate the events of 2.1. The audience has been aware of the confederacy against Prospero for some time and even as the scene closes, Prospero has yet to hear of it as is evidenced in the following:

> Cal. Within this half hour will he be asleep:
> Wilt thou destroy him then?
>
> Ste. Ay, on mine honour.
>
> Ari. This will I tell my master. (3.2. 111-14)

"This will I tell my master". Obviously, there has been a delay in communication between Prospero and Ariel. Ariel does not leave the scene until the end. Regardless as to whether or not communication between Ariel and Prospero is instantaneous, it is quite a while before Prospero catches wind of this conspiracy.

Prospero's priorities lie first with the union of Miranda and Ferdinand, and second with his revenge against Antonio and Alonso. Prospero is constantly pressed for time in dealing with these two projects. He has four hours in which to perform all that he has on his agenda. As he states in 1.2, it is more than "two glasses" past noon and: "The time 'twixt now and six o'clock/Must by us both be spent most preciously (1.2. 240-41). In terms of timing and effort, Prospero has pushed his resources to the extreme, so much so that this omnipotent magician later forgets about the plot against him entirely. After the masque in 4.1, Prospero starts suddenly from the entertainment and says:

> Pros. [Aside] I had forgot that foul conspiracy
> Of the beast Caliban and his confederates
> Against my life: the minute of their plot
> Is almost come. (139-42)

We see that Prospero does not take the plot against him lightly. Indeed, he is quite shaken by the entire affair as Miranda verifies:"Never till this day/Saw I him touch'd so with anger, so distemper'd (144-45). Prospero's anger stems from a variety of sources. First, he had to cut the masque short to free his ministers and direct them to the purpose of dispensing justice to Caliban and company. Second, the previously all-knowing, manipulative Prospero has forgotten about something that could cost him his life. The machinations of Caliban and

Stephano are something he has had to incorporate into his design at the last moment and it has visibly taxed him. His knowledge of the conspiracy, a knowledge that the audience has had for some time, has come almost too late. Gone is the impressive display of timing and manipulation on his part as he scrambles to recover from a temporary but notable loss of control.

The implications of this for the audience are that we now realize that unlike Prospero, we are given an omniscient perspective on the action that occurs in all areas of the theatrical space, whereas Prospero, despite all his power, has a limited knowledge or at least a delayed knowledge of what is happening. We see the progress of the colonial thrust throughout the play and throughout the island. The fluid stage that Shakespeare establishes allows the audience direct access to various places within the generalized locale. This access provides information to us at all times. Again, in this play, information is power: power to assess the action, and power to control the space. Prospero comes to lack information it poses a direct threat to him and his position as lord of the island. In the Epilogue, Prospero implicitly acknowledges the power that the audience has gained over him as the former lord of the island:

> Now I want
> Spirits to enforce, Art to enchant;
> And my ending is despair,
> Unless I be reliev'd by prayer,
> Which pierces so, that it assaults
> Mercy itself, and from all faults.
> As you from crimes would pardon'd be
> Let your indulgence set me free. (13-20)

Prospero makes the same bid for freedom to the audience as Ariel did to Prospero in 1.2. Hence, we are now in the same position of power over Prospero as Prospero was with Ariel. As a result of the progressive attainment of power and of knowledge, Shakespeare formally invests the audience with the authority to grant Prospero his freedom. We have seen the colonialist strain in all its apparent glory and in all of its manifestations. And now Prospero, the divine king, is subservient to the audience. Rather than pegging Prospero within the "knotty" confines of the stage, we release him without violence, and with the applause he seeks. Rather then using violence, we ideally align ourselves with Gonzalo's point of view in choosing mercy.

We see, then, how Shakespeare uses theatrical space to implicate the audience directly in the colonialist theme of The Tempest. By empowering the audience with knowledge about the island, and the actions which take place therein, Shakespeare systematically places the audience implicitly in control. As well, by isolating spatially all foreigners in their specific groups, Shakespeare depicts how the lack of information about what is happening on the rest of the island allows them to conceive of themselves as the natural ascendants to the line of kings. Stephano did not know that Alonso was still alive, and once he found out about Prospero, he purposed to dispose of him and disrupt the natural chain of being.

Likewise, Antonio, not knowing of Prospero and his designs, sees the perfect opportunity to commit murder and not only take over the island but Italy as well. His excesses are equally unnatural. And all the while such natives as Caliban and Ariel, the natural elements of the island, are considered unworthy for control and are denounced as savage. They have no rights of ascendancy. They are available only for service and profit. The audience witnesses in isolation the bid for control that each character makes and then develops its own informed point of view relative to each strategy. Perhaps ideally, it aligns itself with Gonzalo to strive for a state of natural grace that existed in the island prior to the advent of colonialism, and perhaps it leaves Shakespeare's play with this sensibility intact. Certainly, it is in this sensibility, engendered in part by Shakespeare's manipulation of theatrical space, that the audience finds the "mercy" to set Prospero, a character in theatrical space, free from the confines of the stage.

Chapter Four

This chapter discusses the meta-theatrical qualities of The Tempest; that is, its conscious awareness of itself as theatre in relation to how Shakespeare uses theatrical space to educate his audience about the nature of the theatrical experience in the play. There is a self-referenial quality to The Tempest. The play constantly draws attention to itself as theatre, and uses theatre as a means for communication between characters and between characters and the audience. This effectively and purposefully stimulates in the audience an awareness of itself as audience, and of the role it plays in the performance. Through the use of theatre and of theatrical metaphor, Shakespeare not only defines a relationship between the audience and performance, but also outlines in implicit terms the dynamics of that relationship.

It is through Shakespeare's use of theatrical metaphor that we can begin to isolate an implicit statement of his poetics of performance/audience relationships in The Tempest. The play is generally acknowledged to be Shakespeare's last complete play. Perhaps Shakespeare has made his final, public statement regarding the essential elements of a craft in which he has spent a good deal of time working. In The Tempest, Shakespeare includes the audience in the making of theatre, and he shows that theatrical space, and the space of the theatre, is the medium of co-creation. It is the "coming together within a space", as Brook mentions, that allows theatre to happen.

We have seen how Shakespeare uses space to transform the bare stage into an island. However, this transformation of the stage into an island is really only half the equation, for Prospero, as a character functioning within Shakespeare's drama, also transforms his island into a stage. Undeniably, the process of reversing the play's spatial construct is ultimately Shakespeare's doing, as Prospero is his creation. However, Shakespeare has, within the virtual limits of his drama, created a character who has his own theatrical objectives. From beginning to end, Prospero orchestrates and directs a profusion of spectacle, pageants and masques. He actively and consciously transforms the characters of Shakespeare's drama (or the people of Prospero's own world) into actors for his own theatrical purposes. In a sense, the audience must distinguish the actors who play Shakespeare's characters (or "the players") from the characters within the play who become

actors in Prospero's internal drama.

There is a similar transformation that occurs in Prospero's audience. In order for Prospero to have a theatre, he must develop some kind of audience. To this end characters such as the courtiers become audience members to Prospero's theatrical demonstrations. For example, when in 3.3 Prospero arranges the pageant, Alonso and company become audience to an overt theatrical demonstration on Prospero's part.

Prospero has very specific designs on the various audiences that he creates within the play. The audience proper, that is, the audience in Shakespeare's theatre, or those who have come to see the performance of The Tempest, witness from an objective point of view the dynamics of the relationship between Prospero's audience and his theatrical performances. In effect, the various relationships between audience and performance, as they occur in Prospero's theatre, are objectified. They are placed before us and we are invited to examine them from a detached perspective.

For example, the play begins with the storm scene, an element of pure spectacle that is, within the play's virtual world, entirely orchestrated by Prospero. There is, of course, an audience in attendance. The entire event of the storm establishes the means by which Shakespeare simultaneously manages the dual transformation of the stage into theatrical space and theatrical space into stage. We have no difficulty transforming in our minds the stage into the theatrical world, in the case of 1.1, the deck of Alonso's ship. And later, we see that from Miranda's point of view, Prospero has successfully transformed the theatrical world of the play into a stage inasmuch as the event was "staged" for Miranda. As he confesses to her in 1.2:

> The direful spectacle of the wrack, which touch'd
> The very virtue of compassion in thee,
> I have with such provision in mine Art
> So safely ordered. (26-29)

The spectacle in effect has two audiences: the audience proper (or Shakespeare's audience), and Miranda. The reaction of Miranda to the spectacle becomes our first object lesson in Shakespeare's use of theatrical metaphor. As we watch the scene, we have no prior knowledge of Prospero's abilities. We are not aware of the power of his art or of his involvement in his theatrical processes. We are only aware of Shakespeare's art behind the scene of the shipwreck. Miranda, on the

other hand, is aware that Prospero is capable of producing such a spectacle. She is comparatively more informed and qualifies the "reality" of the situation: "If by your art, dearest Father, you have/ Put the wild waters in this roar, allay them (1.2 1-2).

The relationship between Miranda and the performance of the shipwreck is one of her being diverted from the desperation of the scene by the prospect that her father might be responsible. However, Shakespeare uses space to distance us emotionally from the action. We do not involve ourselves completely in the scene. This does not seem to be the case with Miranda. Her emotional empathy with the "poor souls" on board seems complete as she proclaims "O, I have suffered/ With those that I saw suffer...the cry did knock against my heart" (1.2 5-9). Despite the fact that Miranda knows of the potential for Prospero to create the scene, she nevertheless empathizes with the situation. The audience proper, meanwhile, does not empathize completely with the scene. At the moment of performance of this scene, we do not know of Prospero and his art. We retain our distance emotionally.

Sidney Homan suggests that Prospero's use of theatre is meant to bring about some sort of transformation in his audience, that is in the characters of Shakespeare's drama acting as audience in Prospero's drama ("Theatre" 198). The pageant of 3.3, for example, brings about a change in Antonio and Sebastian. Formerly men of abject cynicism, these two characters are changed in 3.3 to true believers. After the banquet is set, again through a demonstration of Prospero's art, both Antonio and Sebastian reveal the following transformation in themselves:

> Seb. ...Now will I believe,
> That there are Unicorns; that in Arabia
> There is one tree, the Phoenix' throne; one phoenix
> At this hour reigning there.
> Ant. I'll believe both;
> And what does else want credit, come to me,
> And I'll be sworn 'tis true: travellers
> N'er did lie though fools at home condemn them. (3.3 21-27)

This is indeed a transformation, compared to their absolute refusal in 2.1 to acknowledge that their garments were fresher than before they jumped into the "foamy brine", and who minutes before were solely intent

on murder.

If we accept Homan's view of the transformation of character brought on by Prospero's use of theatre, then we must also accept that Prospero had a similar design in 1.2 in bringing about a transformation in Miranda. Given that Prospero is so meticulous and so conscious about who is meant to be audience to a given spectacle, as with the courtiers, and later with Ferdinand and Miranda with the masque of 4.1, we must assume that he intended Miranda to see the spectacle of the shipwreck.

The transformation that Miranda undergoes as a consequence of witnessing the scene is apparent as she begins to move from a state of ignorance to knowledge. Prospero must in effect predispose Miranda toward hearing the story of her heritage and toward meeting Ferdinand. The segment in which Prospero actually conveys to Miranda the story of their plight may seem structurally awkward. However, we should bear in mind that Prospero, as a character in Shakespeare's theatrical world, is responsible for manipulating his own theatrical agenda to suit his own purposes. In this particular instance, he has much antecedent action with which to dispense before the plot between Ferdinand and Miranda can commence. The spectacle of the shipwreck affords the opportunity for the two lovers to meet. Again, the timing is critical. Prospero explicitly connects the shipwreck with Miranda's attaining knowledge-- knowledge of her past, and knowledge of her pending sexuality. Immediately after assuring her that it was he who staged the scene, Prospero says: "The hour's now come;/ The minute bids thee ope thine ear" (1.2. 37-8). Prospero knows that Ferdinand is about to enter the scene, as he has instructed Ariel to lead Ferdinand to his cell. Miranda will learn that Ferdinand is linked to the shipwreck. Prospero must teach Miranda that she is of noble heritage and is eligible to marry Ferdinand. Miranda must learn her heritage at this precise moment before the union can be effected.

As we watch Miranda undergo the transformation from ignorance to self-knowledge and realize its connection to Prospero's use of theatre, we too become conscious of the process of transformation that occurs in us as well. Prospero turns the island into a stage for Miranda's benefit and she is permanently changed. This is a very important day for her. She attains self-knowledge in a very short period of time. We, the audience proper, begin to realize that as Shakespeare transforms stage into theatrical space, we also learn something about the power of theatre to bring about such transformations. We

attain an understanding of how the playwright manipulates space to change people's awareness of self, and knowledge about the world and about theatre. The immediate knowledge we gain pertains to the very nature of the theatrical illusion in which we are involved. As we realize that Prospero, as a character in the drama, is behind the artifice of the island as stage construct, we also realize that Shakespeare is behind him, teaching us as he creates the performance how the dynamics of theatrical illusion operate, and how we can be changed through this knowledge.

Sidney Homan goes as far as to state that "rather then merely dominating the play, theatrical metaphor is the play. It is a fictive world and, like the pageants, spectacles, and masques that Prospero creates, Shakespeare's drama will itself fade and vanish" ("Theatre" 205). Prospero himself invokes this same idea in the play when describing to Ferdinand the ephemeral nature of the masque:

> ...These actors,
> As I foretold you, were all spirits, and
> Are melted into air, into thin air:
> And like the baseless fabric of this vision,
> The cloud-capp'd towers, the gorgeous palaces,
> The solemn temples, the great globe itself,
> Yea, all which it inherit, shall dissolve,
> And like this insubstantial pageant faded,
> Leave not a rack behind. We are such stuff
> As dreams are made on: And our little life
> Is rounded with a sleep. (4.1. 148-58)

"We are such stuff as dreams are made on": With his use of "we", Prospero includes himself and Miranda and Ferdinand as well as the audience in the "baseless fabric" of the theatrical world. Like the "cloud-capp'd towers" and the "gorgeous palaces" of the world of Juno, Ceres, and Iris, the "brine pits" and "winding mossy ways" of the world of Prospero and company are equally insubstantial. The world of the island itself, or stage as island, is about to fade.

There is at work in the masque sequence an implicit statement of theatrical metaphor, and of the role theatrical space plays in its construction. This statement is aimed at informing the audience proper about the intricacies of audience and performance relationships. First there is a telescoping of space in such a way as to render implicit theatrical space explicit. As Shakespeare's audience, we witness upon the

stage, albeit from a detached perspective, the interplay between Scolnicov's two concepts of theatre space and theatrical space. As Miranda and Ferdinand prepare themselves to view the spectacle, the space they occupy is, in Scolnicov's words, the physical space within which the performance takes place ("Theatre Space" 15). In other words, what is part of the theatrical space for us, becomes part of the theatre space for Miranda and Ferdinand. The space is physically delimited and exists independent of and prior to the performance of the masque. For Prospero, Miranda, and Ferdinand, the physical space of the vicinity of performance (or the island) is theatre space. In the moments prior to the entrance of Iris, there pervades the scene a palpable sense of occasion and of preparation of the coming spectacle. Prospero is busy setting the scene of the masque and distracting the two lovers from what he perceives to be their ardent desire for one another. The lovers, who have become audience to Prospero's theatre, have obviously assembled in anticipation of the event in much the same way that Shakespeare's audience did prior to the commencement of The Tempest.

As we observe the events as they occur in both the island and in the masque, we gain a true understanding of how theatrical space, in the process of engulfing the theatre space and thereby creating its own boundaries in a seemingly magical way, can achieve freedom from the everyday. For example, the space of the masque engulfs Miranda and Ferdinand in the same way that Shakespeare's theatrical space of The Tempest engulfs its audience, and this is the spatial foundation for the complex "play-within-play" structure which further deepens space into theatrical artifice. The further Shakespeare takes us into the theatrical space of the masque, the closer we get to the heart of the play's magic and the further away we are from the everyday space of our own existence. It seems natural, therefore, that the masque is peopled with spirits. Its content is the celebration of the love between Miranda and Ferdinand. Its form is a theatrical space that is twice removed from the everyday world of Shakespeare's audience. The further we retreat into theatrical space, the greater potential there is for magic and illusion.

As well, this extension of theatrical space on the stage brings an awareness in Shakespeare's audience of itself as audience. As the masque is placed before us on the stage, we begin to develop a kinship with Miranda and Ferdinand as we realize that we also occupy the world of theatre space. We occupy the space within which a

performance takes place. The difference is that Miranda and Ferdinand and the theatre space they occupy is placed before us as the content of the scene. They remain attached to the stage as part of the island within which the lovers, as audience themselves, represent the relationship of audience to the performance before them. We observe the relationship from a detached point of view. It is placed before us and becomes the content of the scene. The simultaneous action of the masque and of the people watching it is a distancing technique employed by Shakespeare to encourage us to perceive and evaluate the two actions together. We perceive two contrasting, though related, spatial constructs: that of the theatre space, and the theatrical space within the performance proper, and we evaluate the interaction between the two. From this, we gain an objective perspective of our own relationship to Shakespeare's stage. We assess our reaction to Shakespeare's creation relative to Ferdinand's reaction to Prospero's masque. As Ferdinand states: "This is a most majestic vision, and/Harmonious charmingly" (4.1. 117-18). Ferdinand is so bound up in the spell of the masque that he expresses his desire to "live here forever" (123). And we perceive the dynamics of his relationship with Prospero's stage.

The most meaningful difference, therefore, between our relationship with Shakespeare's stage, and the relationship of Miranda and Ferdinand to Prospero's creation, is the active level of participation that we experience. Although Ferdinand and Miranda are implicated in the action of the masque inasmuch as the content celebrates their pending marriage, they remain relatively uninvolved in the creative process. Prospero is solely responsible for the creation and for its theatrical viability. Prospero, as playwright and director in this case, is the arbiter of the event. His aim for his audience, really, is to reinforce the idea in the minds of the lovers to remain sexually pure before marriage. In the performance, Ceres has a daughter who has been violated by the son of Venus, for which Ceres has sworn to leave Venus barren of her "bounteous" company. This reiterates Prospero's threat to Ferdinand that, should he violate Miranda and break his contract of purity, "Barren hate and discord" shall plague them both.(4.1 19). Iris further states that whatever desire the two lovers had for one another prior to the wedding was also the work of Venus and her son. Iris, in an effort to reinforce the theme of sexual purity, states:

> Here thought they [Venus and her son] to have done
> Some wanton charm upon this man and maid,
> Whose vows are, that no bed-right shall be paid,
> Till Hyman's torch be lighted: (4.1. 94-98).

It is evident, then, that the purpose of the performance for Prospero is not simply to divert the lovers, as he says to Ariel, with "some vanity of [his] Art". His purpose is quite clearly to reinforce the idea of sexual purity and restraint in the minds of Miranda and Ferdinand. Again, his insecurity about his inability to control love comes to the surface here as he realizes that his art is no match for the love that Miranda and Ferdinand share with each other. The only real control that Prospero has is over the theatrical demonstration that is conceived to admonish the lovers.

In order for the message to come across perfectly clearly, Prospero, perhaps as a result of his own insecurities, maintains complete control over the relationship of his audience to the performance. The lovers must remain totally passive throughout the event. Prospero refuses to admit any creative autonomy on their part, or any active involvement by them. Prospero decides when the spectacle is to begin, what it contains, and when it ends. The preemptive ending of the performance, brought on by Prospero's sudden anger at Stephano and company, stands out as completely arbitrary, especially compared to how Shakespeare affords the audience proper the opportunity in the Epilogue of The Tempest to release Prospero from the confines of the stage with applause. Shakespeare, unlike Prospero in this scene, eventually concedes that the release from the theatre or from the theatrical space is ultimately in the control of the audience. Applause is what verifies acceptance of idea and of theatrical process. In 4.1, however, Miranda and Ferdinand, who are forced into passively accepting Prospero's idea of sexual purity in their relationship, must also accept the same notion in Prospero's theatrical demonstration. They are even denied the opportunity to applaud. Prospero, who has exclusive control over the actors/spirits of the masque, decides when they can be released from their theatrical space as evidenced in his "Well done! Avoid;/ No more" (142-43).

The passivity of Miranda and Ferdinand stands out in contrast to the relatively active involvement and control that Shakespeare's audience has over the theatrical process of The Tempest. The audience of Shakespeare's theatre can, in collaboration with the characters

involved, make the island out of the theatre space that contains it. Through an active imaginative process, the collectivized mind of the audience is comparatively free to invest itself in the spatial reality of the play. The characters, on the other hand, have the illusion of spectacle, as conceived and controlled by Prospero, imposed upon them quite arbitrarily, and are consistently deprived of the knowledge of themselves as audience. This is perhaps nowhere more evident then in the banquet scene (3.3.). Here again, the element of theatrical metaphor is emphasized.

Prospero uses music, dance, and magical illusion to predispose his audience, in this case the courtiers, toward a particular transformation. However, we cannot help but notice the degree of control imposed by Prospero. The disorienting effects, the arbitrary departures and arrivals, the dazzling and frightening spectacle of Ariel as Harpy, all serve to victimize the sensibilities of the characters in this scene and to coerce them into ideological and emotional submission. Prospero stands behind the spectacle and applauds his own theatrical autocracy and its effective execution on behalf of his ministers. As he says to Ariel:

> Bravely the figure of this Harpy hast thou
> Perform'd, my Ariel; a grace it had devouring:
> Of my instruction hast thou nothing bated
> In what thou hadst to say: so, with good life
> And observation strange, my meaner ministers
> Their several kinds have done. My high charms work,
> And these mine enemies are all knit up
> In their distractions: they now are in my power;
> (3.3. 83-90)

Prospero plays the director here with consummate authority, divining praise for his actors, and taking credit as playwright. Prospero's attitude toward his audience is that they are the enemy. Consequently, his audience could never be co-creators in the process of their own transformation. The more Prospero behaves like a despot in his own theatre, the more the issue of the overt control that this playwright has over his audience comes to the fore.

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In his introduction to Drama, Stage, and Audience, J.L. Styan Comments that:

> Drama is not made of words alone, but of sights and sounds, stillness and motion, noise and silence, relationships and responses. (VII)

We have seen that Shakespeare's use of theatrical space is elemental to the creation of a discernible, integral relationship between the performance and the audience in The Tempest. Shakespeare's spatial design is conceived to enhance our awareness of theme, character relationships both between individuals within the play and between characters and the audience. As well, Shakespeare uses theatrical metaphor to provoke an explicit awareness in the audience of the nature of the microcosm that The Tempest comes to represent.

In discussing the role of the audience within the microcosm of The Tempest, Jean Howard states that:

> Each of Shakespeare's plays creates its own audience. By calling into play certain emotional and intellectual faculties and suppressing others, and encouraging particular responses to control the degree of engagement in and detachment from the fictive world, Shakespeare establishes a sense in the audience of how much creative autonomy it has ("Fit Audience" 143).

From this vantage point it becomes apparent that throughout the theatrical process in The Tempest, Shakespeare is exploring the extent to which the artist should exert such control. If the world of the audience is to be integrated into the world of the performance and transformed by it, as Peter Brook suggests, then the creative sensibilities and the relative authority of the audience must be considered by the playwright when developing the theatrical event. Clearly, Prospero as playwright is depicted as the extreme version of control.

Prospero's "art" translates quite literally into Prospero's "theatre". Just as he can use his metaphysical powers to ensnare Ariel and to enslave Caliban, so too can he abuse his theatre to drive his internal audience to fits of distraction and impose a moral attitude of his own devising. In every case, his audience has been deprived of the choice to attend, of power to experience selectively, and, ultimately, of participation in the theatrical process. Their spirits are, to quote Ferdinand, "as in a dream all bound up" (1.2 489). They do not have the capability to discern

the difference between illusion and reality, fact and fiction, or between theatre space and theatrical space, for they do not have the awareness of themselves as audience.

Unlike the audience of Prospero's theatre, we of Shakespeare's theatre are continually conscious of ourselves within the theatrical process. Throughout the performance we are able to develop a consciousness of ourselves as audience, and our own perceptions of the theatrical space relative to the perceptions of the characters involved in the theatrical space. The relationship between us and Shakespeare's stage, compared to the relationship between Prospero's stage and his audience, becomes a concrete lesson in the dynamics of audience response. From our point of view, the relationship of Prospero's audience to his performance becomes objectified for the audience proper. We learn that, relative to their situation, Shakespeare has given us knowledge of the theatrical process, or more comprehensively, knowledge of theatrical form.

Release from the theatre for the characters in Shakespeare's drama is accomplished through the acceptance and the applause of his audience. This is Shakespeare's most poignant final statement about his art. Like Prospero, he removes his playwright's cloak and puts down his pen and perhaps buries his book "certain fadoms in the earth". This comes as an assurance that without the creative, active participation that an audience brings to the performance, Shakespeare's art can be as imposing as Prospero's intrusions on his audience within the play. Implicitly, Shakespeare acknowledges that the creative powers of the audience to receive the event are as formidable as those of the playwright, as Prospero stands before the audience in the Epilogue awaiting his own release from the theatre that only Shakespeare's audience can bring.

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